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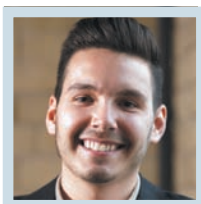
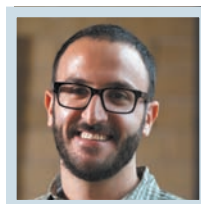


06

introducing the 2012 **Globe Young Lions & Young Marketers**

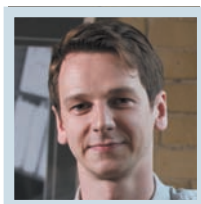
The Globe and Mail is pleased to announce the winning teams from our 2012 Cannes Young Lions and Young Marketers qualifying competitions. Chosen from 184 entries, we're thrilled to send these rising stars to represent Canada in the Cannes Young Lions and Young Marketers competitions in June.

YOUNG LIONS WINNERS



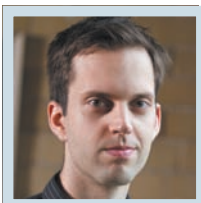
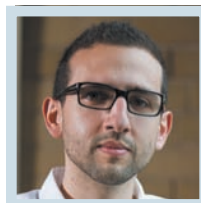
PRINT

Noah Feferman, Copywriter
Stefan D'Aversa, Art Director
OgilvyOne



FILM

Elma Karabegovic, Art Director
DraftFCB
Mike Donaghey, Art Director
BBDO Toronto



CYBER

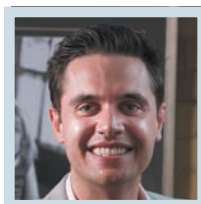
Mustafa Al-Qinneh, Sr. Designer
Paul Reiss, Sr. Designer
Teahan+Lax



MEDIA

Valerie Whiffen, Media Planner
Chris Walton, Sr. Broadcast Negotiator
Media Experts

YOUNG MARKETERS WINNERS



Brad Canario, Brand Manager
Aaron Nemoy, Brand Manager
Campbell Company of Canada

"Canada's advertising industry is brimming with fresh, innovative creativity. This is evident in the increase in entries we've seen since 2007, when The Globe first began hosting Canada's Young Lions competition. At that time, we had 63 competing teams – while this year we had 184! We're honoured to support these winning, young prodigies and be part of their journey to compete at the world's most prestigious celebration of creative communications."

~ Andrew Saunders, Vice President, Advertising Sales, The Globe and Mail

Go to globelink.ca/younglions or globelink.ca/youngmarketers to learn more about these competitions and their winning entries.

THE GLOBE AND MAIL 

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ON THE COVER

The theme of the June issue for the past few years has been creativity, and it still is. Only this issue recognizes the massive ways creativity is changing. Thanks to social media, the consumer has more of a say in the creative direction of brands than ever before, and is breaking free of the old one-way media wall. Toronto-based agency John St. illustrates the shift with movement-inspired cover art. Feel that? It's the ground shifting beneath your feet. Power to the people!

Ads that earn their keep

Each year, just in time for the Cannes Festival of Creativity (the ad world's Oscars), *strategy* rounds up the best ad and marketing ideas coming out of Canada – the insights and approaches that connected with consumers in different ways.

Since *strategy*'s June issue goes to Cannes, reaching beyond our core Canadian marketing industry readership to a global audience of ad execs, we're looking for world-class innovation. This issue also reaches *Globe and Mail* readers, so we put an emphasis on how marketing trends are changing the way businesses operate.

As our cover suggests, marketing departments are rethinking traditional tactics to create more unique two-way relationships with consumers. More listening, less one-way ads. More entertainment that's nichely geared, and more solutions over slogans, such as apps, designed to help consumers in myriad ways.

Since tech is radically changing how companies get their message across in the new many-small-screen mediascape, the ATOMiC feature (p. 28) looks at the innovation coming from Canada, while a panel of digital gurus tackle how to deploy the next tech trends to solve distracted-audience challenges (p. 32) – with mobile emerging as the superhero, often with a social media sidekick (or vice versa).

Mega retailer Walmart has just launched a Canadian social media foray as part of a mission to own the mom space and to connect in a way beyond price (p. 20), while P&G also deployed a social push to forge more emotional ties with moms. And as the biggest price and product feature-driven brands are jumping into social media in their quest to befriend shoppers, they're building more conversational relationships.

This approach is explored in The New Brand Relationship (p. 12), which looks at how consumers are becoming more involved in the communication process as well as in brand decisions. The organizational shift required to make this work is seen in the content strategy from newly launched Sid Lee PR, which helped build Georges St-Pierre's hugely successful social following, among others.

This issue also contains a round-up of Canadian Lions-worthy work across the ad categories that will be showcased at the Creativity fest in Cannes this month (p. 36). The most sought-after is the Titanium category, which is for break-through ideas that show the way forward.

One entry from Canada that is Titanium calibre is Cundari's Pain Squad app. Designed for Sick Kids hospital to get young cancer patients to keep a pain diary, it uses gamification to motivate kids and features the stars of two hit TV shows who reward kids at different levels.

Brands and agencies now need to take the Pain Squad approach to the full gamut of consumer experience, and do

things differently. As How to Win International Biz (p. 24) shows, the creativity of Canada's ad sector is bringing in global clients. To grow that trend, Canada needs to stand out on the world stage, and that takes more Titanium contenders – ideas that break through with real solutions, and that make you 'Like' brands.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

P.S. Follow us at #strategyatcannes

strategy

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The world's greatest celebration of creativity in advertising, the Cannes Lions International Festival of Creativity, is finally upon us along with our national hopes of continued ascendance in the world rankings. It is also the time when *strategy* magazine shines a light on Canada's best work of the year to those outside of the advertising business who might not be aware of the creative talent that springs from this sector like a precious renewable resource.

Allow me to welcome you to our second annual *Cannes Special Edition* magazine. Enjoy reading it, and I invite you to take the

time to really understand the body of work we've chosen to include. Get to know the ideas and the people behind them. They could be the answer to your next most challenging business problem, and take note, I'm not mentioning exactly what kind of business problem.

The truth is that the creative thinking employed by today's advertising agencies is being tapped to tackle a sweeping range of new tasks, such as developing new

products and designing progressive retail environments. More and more companies are leveraging the boundless talents of agencies with non-traditional projects and the success they are enjoying continually proves that creatively-inspired approaches to seemingly mundane business issues can drive fantastic results. Personally, I believe that the creative and design thinking which Canadian agencies offer has the potential to re-shape the execution of corporate strategy let alone drive the marketing component.

Strategy and the *Globe and Mail* team up to deliver this publication in order to put an exclamation mark on the power of creativity in delivering against the business objectives of brands for the benefit of over 60,000 key influencers across the country who we feel need to know. We're honoured by the opportunity to share this brilliant work with you. Enjoy the read and, while you're at it, think about a business issue you need to address with ingenuity and ask yourself whether your organization could use a hand with a little creative inspiration.

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada* and *stimulant*



Helping creativity flourish

The Cannes Lions International Festival of Creativity has come along way since its inception in 1954 when it was the International Advertising Film Festival. In those days, the Festival had a mere 187 entries from 14 countries – while last year the Festival topped out at over 28,000 entries from 90 countries. An increase in awareness any brand would covet.

Canada's representation at the Festival has also flourished since the early days – from about 15 delegates and 100 entries to over 175 delegates and 843 entries last year, proving Canada takes pride in our unique creativity and innovative marketing.

At the *Globe and Mail* we

like to believe our support and encouragement over the past eight years, as Canada's Official Festival Representative, has contributed to Canada's increased enthusiasm. From hosting the qualifying Young Lions and Young Marketers competitions to reaching out to our advertising peers about the benefits the Festival has to offer, we're honoured to share our industry's celebration of its tremendous creativity.

And we've been privileged to work with a host of passionate individuals over the years – from the select Canadians who have sat on juries at Cannes and our Young Lions/Young Marketers judges to our AAPQ and ICA strategic partners and the people who have worked on the Canadian Cannes Advisory Board.

I'd like thank these individuals and our strategic partners for their support of Canadians in Cannes, whether as an entrant, a judge or a delegate. And, special thanks to this year's following board members for their time and valued contributions:

Mark Childs, Campbell Company of Canada
Cathy Collier, OMD
Yanik Deschênes, Sid Lee
Rico DiGiovanni, Spider Marketing Solutions
Alan Gee, Blammo
Gillian Graham, ICA
Anne-Marie Laberge, Telus

Dave Leonard, DDB Canada
Mary Maddever, Brunico
Brett Marchand, Cossette
Lance Martin, TAXI
Lauren Richards, Communications Consultant
Barbara Smith, *Globe and Mail*
Jo-Anne Visconti, *Globe and Mail*

I hope you'll join us in cheering on the 2012 Canadian entrants at Cannes. We look forward to seeing their boundary-breaking work earn top awards at the Festival.

Andrew Saunders

Vice-president, advertising sales, *Globe and Mail*

To learn more about our Young Lions winners, the Canadian judges or the Cannes Lions Festival, go to www.globelink.ca/cannes.



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Sid Lee's Innovation Studio

By Emily Wexler

In an industrial space next to the Sid Lee offices in Montreal, the agency has been fine-tuning a new multi-disciplinary approach to creative problem-solving. Launching this summer, clients will be able to use what is being called the "Sid Lee Innovation Studio" to source creative ideas for a particular initiative by having the agency bring together groups of its employees from across disciplines and locations to hammer out ideas in a short amount of time.

The condensed-creative formula was developed through the Sid Lee Boot Camp, which invites creatives from all over the world to work towards a common goal for a specific brand (last year it was Fatboy, known for its beanbag chairs). This year, eight creatives from multiple disciplines lived, worked and played together for 10 days to come up with creative ideas based on a brief for the non-profit organization (RED).

This year's round drew nearly 600 applications from around the world thanks to Sid Lee's massive Facebook following of over 60,000. The applicants were whittled down to eight, hailing from the U.S., France, the Netherlands and Germany, as well as two Canadians – industrial designer Serina Tarkhanian and architect David Dworkind, both from Montreal. Boot Camp has proven to be a useful recruiting tool for Sid Lee, which hired two of last year's participants.

The client, (RED), was approached by Sid Lee to participate since it's a "progressive organization that favours innovation," explains Yanik Deschênes, VP global PR and communications at Sid Lee. (RED)'s mission is to eradicate the transmission of HIV from mothers to babies globally, and it raises funds by partnering with brands like Starbucks, Apple and Converse. Gathered in May during the C2-MTL creativity conference, the creatives were charged with telling (RED)'s story through a "hub" that would live both online and in the real world, supported by social media and other message-spreading activity.

"Because society is becoming increasingly complex and is evolving faster than ever, organizations must promote experimentation to find solutions to the challenges they face," says Philippe Meunier, chief creative officer at Sid Lee. "Boot Camp and the Sid Lee Innovation Studio are commercial offerings whose goal is to respond to this situation."

Carly's Café highlights autistic experience

By Megan Haynes

Carly Fleischmann is a non-verbal autistic, who as a young child could only communicate by pointing to images. But at the age of 10, after intense therapy, she sat in front of a computer and began communicating through the written word. It turned out she had an enormous amount of knowledge and insight and at the mere age of 17, she wrote *Carly's Voice* with the help of her father, Arthur Fleischmann, president and CEO of Toronto-based agency John St.

To help promote the book published by Simon & Schuster, Fleischmann and John St. launched a short documentary designed to overload the senses called *Carly's Café*.



Hosted at Carlyscfe.com, it depicts a scene with Carly, her sister and her father sitting in a café. She wants a coffee, but is unable to communicate this, so her father brings a hot chocolate. Frustrated now, scenes are interrupted by deafening noises from other patrons and coffee machines. The user is encouraged to explore the coffee shop by moving the mouse left and right, while Carly's inner monologue narrates the scene.

Most of the site's traffic will likely derive from social media, a result of Carly's robust following of more than 50,000 fans on Facebook and Twitter.

"I would like massive empathy," says Fleischmann. "It's not just an awareness thing. There's a tremendous amount of passive awareness of autism. Building empathy [is critical] so that when you see people with autism, you don't write them off."

New Pepsi taste challenge brings tech to its Coke rivalry

By Emily Jackson



The Pepsi Taste Challenge, an iconic grassroots campaign that first debuted almost 40 years ago, is back with some new and improved features – and this time it's going high-tech and social. The brand has accomplished nine million taste tests in the last 36 years, but this summer will see 1.5 million challenges take place across Canada with regular Pepsi, Diet Pepsi and Pepsi Max.

The 2012 edition of the Pepsi Ultimate Taste Challenge is touring the

country in a big rig truck that transforms into a tasting station hitting major festivals across Canada. Mobile teams are also covering massive ground to bring the challenge to 1,000 events coast-to-coast over the summer.

This year, Pepsi is bringing cutting-edge technology to the marketing initiative by being the first brand in Canada to implement Samsung SUR40 for Microsoft Surface – a device that sees and responds to touch and objects on a 40-inch, high-definition, multi-touch screen. Taste testers are given Pepsi and a rival cola in two clear glasses placed on the screen's surface. The winning cola is revealed on a screen via a bar code on the bottom of the glass. "Traditionally, we used to cover up the cola packaging during the taste challenge," says Robb Hadley, director of marketing, PepsiCo Beverages Canada. "By eliminating that we are truly giving consumers an authentic taste test experience."

Targeting millennials, the campaign is amplified through social media. "Taste challenge ambassadors are equipped with web-enabled phones and tablets that capture video and images for Pepsi's Facebook page," says Hadley, who adds that interactive updates showcase real-time challenge results, schedules of upcoming sampling events and an online game where consumers can compete in daily challenges for their chance to win weekly prizes.

Heralding the Pepsi Ultimate Taste Challenge's return are two TV commercials depicting cola drinkers converting to Pepsi. With creative from BBDO Toronto, the first spot called "Earl 2.0" debuted during the 2012 Billboard Music Awards in May. "The ad features a Coca-Cola truck driver getting stranded on the side of the road," says Hadley. "He is offered a ride by the Pepsi Ultimate Taste Challenge team and after accepting, he decides to try a forbidden Pepsi beverage and enjoys it so much he ends up getting a Pepsi tattoo." (Ed. note: Long live the cola wars.)

The next beer-volution

By Megan Haynes

Beer continues to evolve, offering line extensions designed to take it beyond the bar and ballpark to new "special occasion" consideration sets and challenge the range of beverages encroaching on beer's turf. With the recent patio-timed introduction of Molson's Coors Light Iced T and Labatt's Mojito-inspired brew, we wondered, what will they think of next? Molson's chief commercial officer Peter Nowlan says some of its recent launches are specifically to snag drinkers away from other booze categories such as wine and spirits, while Labatt's Lisa Kittlesen, national marketing manager, Bud Light, says consumers were looking for sweeter beer options. Using these insights, *strategy* presents its predictions for what'll hit the cooler next.

Water Pilsner: Molson 67 is already touted as the low-cal beer option, so we see the competition one-upping to an even healthier choice. Almost 97% pure water with a light beer flavouring, patio-goers don't have to sacrifice the drink they love just to fit into their short shorts. Water Pilsner's only downside is its ridiculously low alcohol content. Those looking to drown their sorrows will be disappointed: at 0.001%, Water Pilsner will be the stingiest option on the market. Capitalizing on the water flavouring trend, further line extensions could include powdered Pilsner packs for instant H2O infusions.

Beer-mapolitan: Inspired by Bud Light Lime Mojito, we anticipate someone will sweeten the bitters in an effort to draw in those *Sex in the City* lovers. Served in a martini-shaped beer stein, the Beer-mapolitan is one part light lager, one part triple sec and one part cranberry juice. We can just see Carrie sipping away in her Manolos.

Candied Ale: With the influx of candy-flavoured vodkas and rums (marshmallow-flavoured Smirnoff anyone?) brewers will have to keep up. Introducing a candy inspired six-pack. With flavour options like Skittles, Sour Patch Kids and Jelly Bellies, the mix-and-match packs are sure to be the life of the party. Line extension possibilities abound: gummybeers anyone?

Steak and stout: Why stop at dessert flavours such as chocolate cherry, maple syrup and coffee caramel stouts? Make a beer a full meal. Inspired by Willy Wonka's meal-replacement gum, stout, fortified with a full set of vitamins and minerals, lets drinkers enjoy a salad, steak and potatoes combo before trying one of the Candied Ale options for dessert. Mmmm filling.



NEW SPACES

By Emily Jackson

AGENCIES TEAR DOWN CREATIVE BARRIERS



Left to right: JWT's new reception area and foyer; Draftfcb's main entrance featuring a giant lightbulb; Grey Canada's open-concept fast-collaboration setup.

To produce advertising ideas that transcend traditional approaches to media and messaging, it requires new working MOs. To that end, JWT, Grey Canada, Draftfcb and sister co. Rivet have all traded their old-style offices for new homes that provide open-concept workspaces.

"It intensifies our collaborative culture, which is important these days," says Tony Pigott, president and CEO, JWT. "Both the marketplace and consumers have become deregulated, so the demand for ideas and the nature of ideas has shifted."

Previously occupying the eighth floor of the Bloor St. location, JWT worked with architecture firm HOK to come up with the concept for the new space on the 10th and 11th floors. The aim was to create an environment that contributed to an open and eclectic culture, with quiet areas where staff members can brainstorm.

With glass boardroom walls among the design features that stand out, JWT wanted to see more diversity and variety, which allows creativity to flow more freely. "A space like this allows for more chaos and collision, and those are key ingredients to really nailing ideas that work in today's marketplace," says Pigott.

Meanwhile, after two decades at its bland Davisville office tower location, Grey Canada is celebrating its first year at its Spadina Avenue exposed-brick-and-beam home. "Grey went from 90% offices on multiple floors to 90% wide open space on two floors. It's helped foster a faster environment" says Stephanie Nerlich, president and CEO, Grey Canada.

The interior space reflects the trend of combining industrial and residential elements in open-concept workspaces. "There are no cubicles; each desk is connected to another. There are also a number of breakout spaces for teams to huddle," says Nerlich. "This space had all the bones Grey was looking for – open collaborative spaces, a kitchen centre hub that functions as the heart of the agency and a roof-top deck to clear one's mind or to raise a drink or two."

Finally, multi-disciplinary marketing firms Draftfcb and Rivet moved into their new premises in Toronto's Liberty Village neighbourhood in April. Transformed from an old General Electric light bulb factory, the space is designed around both agencies' integrated operating models with an open-plan concept that encourages interaction between teams.

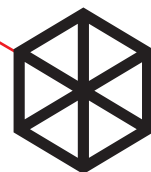
"We are an integrated agency with all the disciplines under one roof. We have a model that has no silos or profit centres, so it became a challenge to work this way in our previous space consisting of hallways and closed-off offices," says John Boniface, chief creative officer, Draftfcb. "We now have our entire creative and production services group and planning on one floor with the intention of increasing conductivity and collaboration."

The design concept mixes old and new contemporary styles with hardwood floors, loft spaces and brick interiors, combined with modern titanium and glass finishes, and is fully wired for content creation. "A lot was invested into this space in terms of technology, so we have brand new state-of-the-art digital labs, editing suites and a broadcast studio," says Draftfcb's CEO Paul Mead.

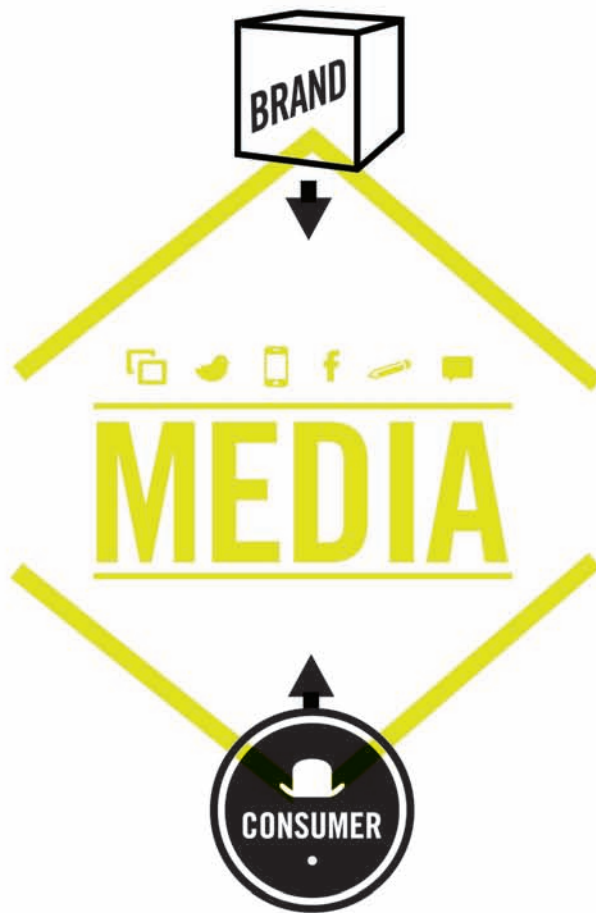
A coffee bar, think tank rooms and open-concept boardrooms are some of the creative collaboration-inducing features the 200 Draftfcb and Rivet employees have enjoyed so far. And in a nod to the space's GE origins and the agency output – ideas – the reception greets visitors with a giant light bulb fixed to the wall with an illuminated company logo and the quote, "Welcome to the light bulb factory." 



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From consumers to fans

THE NEW BRAND RELATIONSHIP

Creating conversations and experiences that win fans is the new Holy Grail, and R&D and PR is part of the reward

BY EMILY WEXLER

ILLUSTRATION BY JOSÉE MARTINEAU, SID LEE ART DIRECTOR

Consumers today are more than just people that buy goods, they also consume the context and content around brands, so much so that they can help make said goods better, be a source of creative inspiration, or the adamant defenders (or haters) of “their” brands. Smart companies are leveraging these relationships, whether it be a CEO asking his social network to weigh in on new products, or a brand creating movements around things that bring the world together, like the Olympics, for example.

And the ad industry is realigning its operations and offerings around these new ways of involving

consumers, which is what Sid Lee has done. It’s not surprising that the agency, which has offices in Montreal, Toronto, Austin and Amsterdam and is known for going outside the typical ad agency purview with things like architecture and film production, should once again delve into new territory. While it’s not unusual for an advertising agency to have a PR division, like all things Sid Lee, the promise is that this one will be different – the next evolution of public relations. The “new PR.”

Justin Kingsley, who joined Sid Lee about two years ago to lead the strategy team, started developing the new division in November with

partner Nicolas Van Erum. Sid Lee PR, which officially launches this month, will reflect the evolving nature of the brand-consumer relationship – one that goes beyond dialogue to truly involve the consumer – and will focus on a few key areas: PR, events, sponsorship, integration, reputation creation and management.

“We’re trying to bring a new point of view, a new way of integrating campaigns so that the consumers feel that they’re involved in a different way,” says Kingsley.

He describes the old advertising model as a brand, an ad and millions of consumers. Now, he says, the model is a brand,

a multitude of media and one consumer. And that consumer has media choices and ways of communicating like never before.

"You have to treat every single consumer like he's a journalist for the *New York Times*. What he has to say, or his expertise, means something. And when you're building a campaign, you have to empower that voice to give that person a chance to shine because that's what they want."

While the PR division is only officially launching this month, Sid Lee has been employing its tactics with a number of clients, including UFC welterweight champion Georges St-Pierre.

Quebec-born St-Pierre has over 2.8 million "likes" on Facebook. Not bad for the star of a sport that, while gaining momentum, is still not considered mainstream. But, according to Kingsley, what's most impressive is not that St-Pierre's following has nearly doubled in just over a year, it's that his interaction rate is 10, sometimes 20 times higher than other celebrities with similar followings.

The key, says Kingsley, has been listening to St-Pierre's fans and finding links between them and the athlete, which can go beyond sports.

"For a guy like Georges, what happens to him outside the octagon is just as important to his fans as what happens inside the octagon. Here's a guy who practices five Olympic sports, he's spiritual, he's [various] things. Then we look at his fans and what they like, so we can create conversations around those subjects," says Kingsley.

"When he injured his knee, he didn't fight or train for a couple of months but his interaction rate went up because he started talking to his fans about their favourite quotes, movies, books. We didn't know it was going to happen so we tested things, and they got more involved. You can do this with



UFC champion Georges St-Pierre has built strong relationships with fans, with help from agency Sid Lee.

almost any brand."

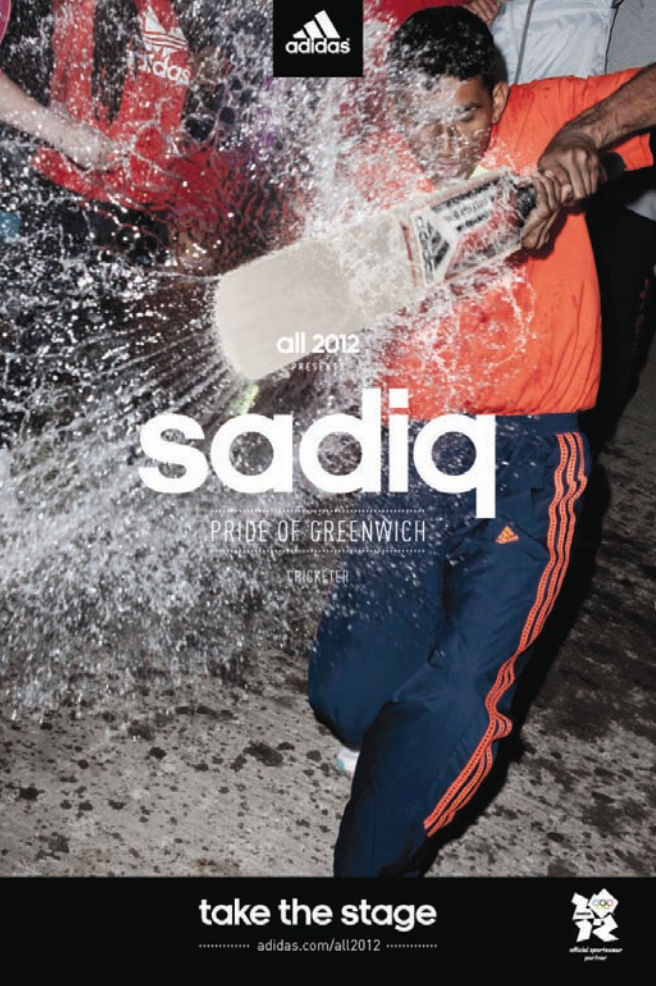
And he really does mean any brand. While Sid Lee has seen social media success working with sports properties like GSP and the Montreal Impact – the soccer team that debuted last summer for which Sid Lee created a fan movement called "the Guard" and rallied fans to fill the 60,000-seat Olympic stadium for the opening game – Kingsley says he gets just as excited for a cast-iron pot.

When the agency took on Belgian kitchen pot-makers La Creuset as a client a year ago, it started developing insights around the individual experiences that people have with the products.

"I started breaking down what the pot means," says Kingsley. "What happens inside the pot is pretty magical, but actually what happens around it is just as magical – the experience of that pot is the story."

The agency looked into how consumers were using La Creuset products. "You start realizing people all over the world use it differently. What comes out of it is a different experience every time, so we start building campaigns around people's stories. We don't have to invent them because they exist."

Kingsley says there are potential plans to use those stories in unique ways, like a user-generated La Creuset recipe book.



Above: The Adidas "Take the Stage" campaign for the 2012 Olympics used real Londoners in the creative. **Opposite page:** P&G's Olympic campaign, centred around moms, launched with an emotional online video.

And Sid Lee's architects are working on La Creuset retail locations, set to open in 2013. Kingsley says they will be an "information hub" for fans of the brand, with possible plans for a test kitchen that will host guest chefs. It will also be a place that individuals can use, for example, to create their own online cooking show by bringing in ingredients and having it filmed to be broadcast to their Facebook page.

Kingsley calls it his Confucius rule and says, "Tell me I'll forget, show me I'll remember, involve me I'll understand."

What better opportunity to get fans involved in a movement than the Olympic Games?

Sid Lee has been working with Adidas on a global campaign for the London 2012 Games centered around 32 young Londoners.

Based on the insight that there are 20 boroughs on the outside of London and 12 on the inside, Adidas went into those boroughs and interviewed young people,

ultimately choosing one from each borough who "embodies what the Olympics stands for and what Adidas stands for, and the passion that they stand for in their own lives" to represent their region for the campaign.

The entire "Take the Stage" campaign was then built around them, everything from TV to print to social media, to contests that invite people to "Take the Stage" through the chance to be the photographer on a shoot with David Beckham or open for rapper Wretch 32 on tour.

"Our insight is that the old way of doing PR is trying to be part of the news, and what we're doing here is creating the news," says Kingsley.

Another company that's using real stories and taking a consumer-driven approach to its Olympic campaign is Procter & Gamble, which has focused its efforts around one important consumer group – moms.

"We realized early on that we're not in the business of athletic apparel or sports drinks, but we're in the business of helping moms," says David Grisim, associate marketing director, P&G Canada. "Moms play such an important role in helping not only Olympic athletes but all kids achieve their best, so it was just a great opportunity for us to tell that story."

A global spot, created by U.S. agency Wieden+Kennedy and housed on PGEveryday.ca, tugs at heartstrings as it depicts different kinds of athletes growing from childhood to Olympian, helped along by their mothers. A Canadian cut of the spot earned 600,000 views, and globally it had received over six million by press time, without a mass ad campaign to support it.

A Facebook app allows users to record a 15-second message to their moms that can be tagged onto the beginning of the "Best Job" spot.

"Creating the opportunity for

people to share their own stories, and be able to share the video with their friends and family and their mom, it just lends itself so perfectly to social media for a digital launch," says Grisim.

And like the Adidas campaign, P&G is sourcing real people for its creative. In Canada, a video series called "Raising an Olympian" launched in May, telling real stories of Canadian athletes like diver Alexandre Despatie and his mom.

While the broader campaign encompasses all P&G brands, the company recognizes the value and opportunity in social media to involve niche audiences.

A prime example is Pampers, which has engaged its audience in the past with non-advertising activity like a "Hello Baby" app, created by the New York office of StrawberryFrog, which tracks a woman's pregnancy and offers parenting tips.

For the Olympics, the brand has created a program called "O Canada, Baby!" Also developed by StrawberryFrog, P&G worked with Olympic spokesperson, hurdler (and mom) Priscilla Lopes-Schliep. It allows parents to upload videos of their tots to Facebook, which the brand will then mash together to form the first Canadian national anthem sung entirely by babies.

"We used to talk about digital marketing and have a separate focus, where now the language that we use as a company is much more [about] marketing in a digital world," says Grisim. "We really start with thinking about ways we can engage people, and facilitate ways for them to help write the brand stories themselves."

Perhaps following the reality TV trend, which made us believe "real people" are fascinating, this notion of consumers writing the brand stories seems to have permeated the marketing landscape. Not only do consumers want to be

personally involved, marketers are realizing more than ever that it's the consumers that make the best stories – they just need to be captured in a compelling way.

Take, for instance, the Budweiser Canada Super Bowl commercial, created by New York-based agency Anomaly, which documented the real reactions of rec league hockey players in Port Credit, ON. who were shocked when Budweiser surprised them with the full NHL treatment – including fans, cameras and announcers. The spot has amassed nearly four million hits on YouTube.

But nowhere does telling personal, local stories resonate

says Cox. “You can’t script that, it kind of happens organically.”

Working with its ad agency Ogilvy, the Hellmann’s team went into the school and replaced its deep fryer with new appliances to make healthy foods, and brought cameras along to capture it, turning it into an event, complete with a monster truck that ceremoniously destroyed the old deep fryer.

“The reality is, there’s so many inspiring stories out there that you don’t have to make them up and create something artificial,” says Cox.

At press time, the video had just been posted, with plans to work with media agency Mindshare for



more than in the CSR realm. Unilever brand Hellmann’s has been going local for five years with its Real Food Movement, first centering the program around creating urban gardens, then focusing on teaching the importance of eating local foods. For the past three years, the focus has been on the Real Food Grant Program, which offers \$100,000 to support initiatives that bring Canadian families together with real food in their communities.

When Hellmann’s received a grant application from the Camille School in Red Deer, AB. to banish fried foods from its cafeteria, senior brand manager Stephanie Cox and the Hellmann’s team knew it would be something special.

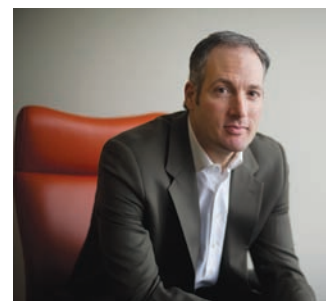
“When we received the application, we knew immediately that we wanted to get involved because it was a long-term solution,”

a more robust media campaign that would include paid media, PR (working with Harbinger), and online and social media activities (with digital agency Dashboard).

No doubt spurred on by the viral success of its 2009 video “Do you know where your food comes from?” which has amassed over 100,000 hits, Hellmann’s has plans to continue capturing these local stories, with the hopes that they will inspire people to spread the message and talk about it in their social networks.

“I think it’s put a real emphasis on having experiences that are engaging and will spark dialogue way more than ever before social media was part of the marketing mix,” says Cox. “It’s helped open up the lines of communication and in turn will hopefully help build stronger relationships.”

THE SOCIAL CEO



About three and a half years ago, Peter Aceto, CEO of ING Direct, sat down with his team to talk about social media.

“It seemed clear to everyone that this is not a fad,

that social media was going to be a very important part of people’s lives and how they communicate,” says Aceto.

As a financial institution competing with big banks but without traditional branches, which started online in 1997 before some companies even had websites, it seems natural that ING would dive head-first into social.

“Our company has been built on a platform of transparency, simplicity and ease, and that’s how we’ve differentiated ourselves. We were in the best position to use social media and it would be an advantage that we didn’t think our competitors would be able to copy quickly,” he says.

Rather than have someone communicate on his behalf, Aceto opened a personal Twitter account that evening, and encouraged other executives to follow suit.

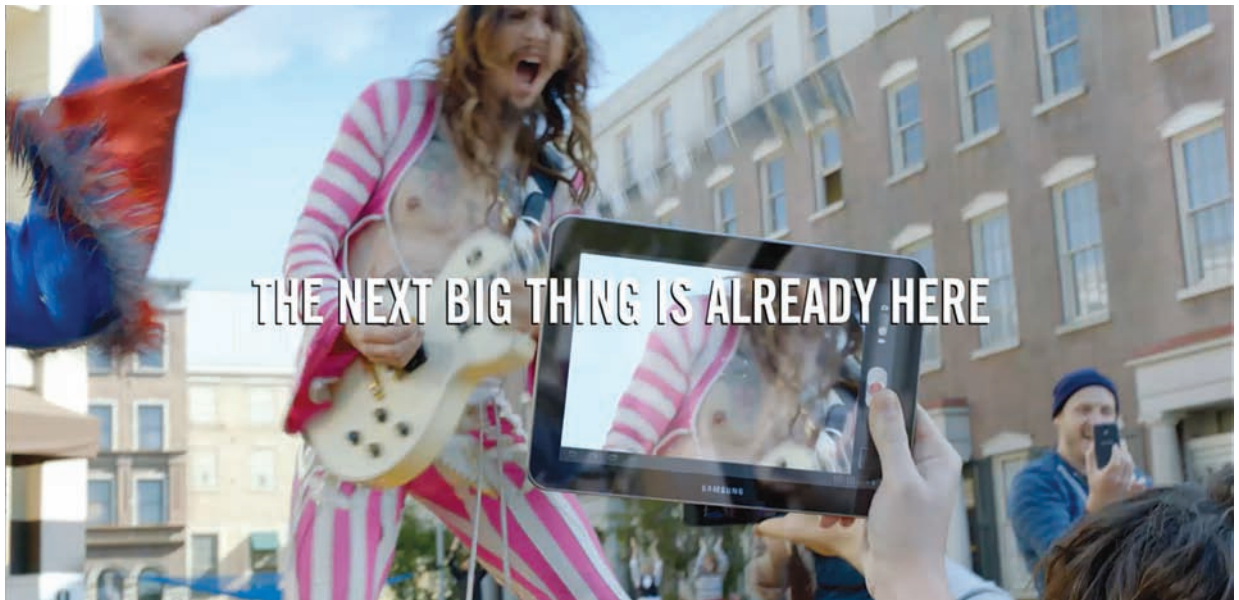
“[In the past] leaders and businesses were only measured by their share price, it didn’t matter if they were good members of society. Then I think the most recent financial crisis made people think, corporations can’t just do whatever they want as long as the share price goes up, they need to be transparent and open. I think people are demanding this now and social media is facilitating it.”

But Aceto recognizes the risks. Social media missteps happen, and because of its changing nature, a 10-year plan is impossible, as is measuring the ROI of tweets.

But social has helped to shape the ING business at its core. Prior to launching Thrive Chequing, a no-fee daily chequing account, the company enlisted 10,000 of its customers, mostly ones that interact with the brand through social media, to try it out before it was offered to the general public. The result was a ton of feedback through Twitter, Facebook, emails and chat sessions that allowed ING to troubleshoot the product and fine-tune it.

“When we launched, I felt so confident that it was up to the standard of ING Direct and something Canadians really wanted,” says Aceto. “We’re opening over 200 accounts every day for the last year, I think because we created this product with the community outside of our walls.”

The experience was so positive it will shape product launches going forward. “There’s no doubt we could have launched that product six months earlier, but I don’t think it would have appealed to people as much. We wouldn’t think about creating a product without going through the same process. In 10 years people won’t do business with companies that don’t do business this way.”



Samsung finds its heart

The electronics giant may be in two-thirds of Canadian households, but it's not top of mind for consumers. Now it has a plan to go from a brand we simply buy to a brand we must have

BY CAREY TOANE

Above: a big, bold Super Bowl spot set a new tone for Samsung.

Opposite page, top: VP marketing Andrew Barrett.

Bottom: new creative for Smart TV and AllShare taps into our insatiable passion for hockey.

One of the largest technology companies in the world, Samsung Electronics Group ranked 22nd on the Fortune 500 list for 2011 (above Hewlett-Packard, Siemens, Panasonic and Toshiba) with revenues of \$133 billion US and \$13 billion US in profits. Apple, which Samsung overtook in smartphone sales for the first quarter of this year, ranked 111th. Nokia was 143rd. To be fair, neither of those companies boasts the portfolio range of Samsung, with its 1,000+ SKUs covering everything from tablets, handsets and cameras to Smart TVs, refrigerators, digital displays, printers and toner. But, according to a new study from American consultancy Strategy Analytics, Samsung's share of the hotly contested smartphone market for Q1 of this year was a record 31%, rocketing 253% over last year to 44.5 million units sold, led by the Galaxy Note S2 and Y models.

Yet when he joined Samsung Electronics Canada last fall, VP marketing Andrew

Barrett likened the brand to the Tin Man in *The Wizard of Oz*.

"The Tin Man was well engineered, well built, was technologically advanced within the community that he lived, was clearly recognizable and distinctive, and this brand is all those admirable qualities," he says. "But it was missing the single most important fundamental thing inside."

In Canada, says Barrett, Samsung's business is well in excess of \$1.5 billion in annual revenue, and growing in double digits year-over-year. Last year, Mississauga, ON.-based Samsung Electronics Canada sold one million televisions, or one out of every 10 households, and holds the spot for premium washer-dryers as well as mobile handsets.

"Well in excess of two-thirds of Canadian homes currently have a Samsung product in them, are actively using them and have likely acquired that technology in the last four to five years," says Barrett.

However, ask a Canadian what home

appliance brand is top of mind or what their preferred television brand is, and it's not likely to be Samsung. "We come anywhere from second to fifth on that list, with a desire to be number one," says Barrett. "Our share of purchase and our share of wallet is definitely greater than our share of mind or heart, and that is exactly what we want to change."

Former VP global marketing properties at LG Electronics in South Korea and 2008 *strategy* marketer of the year for his work on that brand as Canadian VP marketing, Barrett joined Samsung Canada last September. As the first VP marketing in Canada, he oversees the consumer business division including consumer electronics, digital imaging, home appliances, consumer computers and peripherals, as well as enterprise business division teams marketing digital screens for customers like Royal Bank and Toronto's Pearson International Airport, and mobile communications with carrier partners

such as Telus. "This is the first time we've brought all that under one person to try to operate as one brand, with one look and feel spread across all the communications and activities," says Barrett.

The marcom team is now 30 people strong and growing, with new positions created to support key areas such as notebook computers, as well as a social media centre group to boost social engagement on Facebook and Twitter, to go "from being broadcast to now being dialogue-driven and being more engaged in our communities," Barrett explains.

Over the past 10 months the team has developed a marketing strategy and positioning to capitalize on the brand's growth and forge an emotional connection with consumers.

"From an advertising perspective, we were very feature-focused. We communicated more like a technology company than a consumer brand that took consumer insight as the lead point for communication," Barrett says. "We'd been very successful selling on that basis, but that's also the limiting factor to us becoming number one emotionally in people's hearts and minds. We've been approaching it from a feeds-and-speeds and a techs-and-specs perspective."

Management globally and in Canada recognized the company needed to shift its communications away from features toward consumer insights and benefits – and get consumers lining up around the block in anticipation of new product launches.



OUR SHARE OF PURCHASE AND OUR SHARE OF WALLET IS DEFINITELY GREATER THAN OUR SHARE OF MIND OR HEART, AND THAT'S WHAT WE WANT TO CHANGE

- Andrew Barrett, Samsung

Armed with a marketing budget in excess of \$100 million, Barrett looked at the product offering and the company DNA and came up with a new Canadian tagline: "Pursue your passions." The long expression combines this with an older internal statement: "We are relentlessly passionate about building technology that lets every Canadian pursue their passions."

"Ninety-nine percent of all the products that we make [are used by] people in their

daily lives to enjoy their own personal passions," says Barrett. "It was an idea that would work on everything we make for everyone in Canada."

The new slogan was soft-launched during the Canadian adaptation of the brand's first-ever Super Bowl ad, created by Los Angeles agency 72andSunny. The product specifications are nowhere to be found, but there is a parade, complete with human cannonball. "This company would never have done something like that before," says Barrett. "The spot was not about the feeds and speeds, it was about celebrating and how people's passions could be better pursued through the launch of our new SS Galaxy Note Phone."

After the Super Bowl, the Note Phone launch was supported with a full campaign that ran through February and March, including TV advertising, experiential mall tours and social media, as well as trade-based activities and engagement with its retail partners.

To help implement the new positioning in Canada, Barrett worked with three lead agencies of record: media agency Starcom MediaVest Group Canada, PR firm North Strategic, and former Samsung house agency Cheil Canada, now reinvented as a full-service more creatively focused agency. While Samsung still owns a single-digit percentage in Cheil, the agency has branched out to take on other clients such as Korean tire manufacturer Hankook.

On the Samsung business, the three agencies work as one, meeting with Barrett monthly. "They're all responsible for ideation," he says. "We brief, review, workshop and present as one, but they are specialists in the implementation. Cheil implements the advertising, North implements the PR and some of the event stuff, and Starcom implements the social media buy and broadcast media buy, but no one is the lead."

Cheil Canada president Matt Cammaert says the relationship has been successful thus far. "It is a bit of a different set up because as you know agencies in general can be territorial."

One campaign that's reaped the benefits of this collaborative model is the "Passion for Fresh" home appliance positioning,



most recently for the Samsung Induction Flex Duo Range at the Green Living Show in Toronto this past April, and next for a new Samsung fridge launching this month. Instead of focusing on capacity, the strategy emphasizes a unique piece of technology that keeps fruits and vegetables fresher longer.

"We had to look pretty in-depth at the strategy but also work with Starcom and North to figure out how we leverage certain PR messages that can push what we're doing on the creative side," says Cammaert. "And with a minimal budget, given that it is home appliance, how do we take that creative message and spread it?"

The campaign is a prime example of how Samsung wants to disrupt the category on its way to becoming the number one loved brand in the space. Barrett has told all his agencies that he wants Samsung to be on their *strategy* Agency of the Year submissions. "Creative people get motivated doing interesting and engaging creative, and a lot of the time clients crush that," he says. "I said to the agencies: you bring us your most creative idea and we will find ways to execute all that stuff."

Online, Samsung relaunched its Canadian website to align with the new feel of the brand, as well as its Facebook page, supported by the new social media team. Launched on Facebook this month, the Samsung Passion Fund, an app that repurposes user-generated videos to provide peer-to-peer product support, takes the platform beyond brand affinity to provide channel the community aspect. If it works in Canada, Barrett anticipates global pickup.

"People that own our products figure out things you can do with them that even our product engineers didn't know," he says. "They're the perfect people to tell others that have the same passion how to do that."

In May, Samsung announced its first-ever Canadian retail location in Burnaby, B.C., which will serve to showcase all the new tech in a more personal way, such as the Galaxy S III, an Android smartphone with a 4.8-inch display and face, voice and motion recognition, described by Barrett as the largest cell phone launch in the company's history, with campaign support from late May through mid-June.



Above: an ad for the new category disrupting Smart TV, which ties in social media via an NFL partnership.

Right: the face, voice and motion-recognizing Galaxy S III is Samsung's largest phone launch.

Looking forward, Samsung is localizing a global TV advertising spot for Smart TV, which the company anticipates will disrupt the category just as smartphones did for mobile. The campaign seeks to educate consumers about the potential for Smart TV and the Holy Grail of convergence, towards which Samsung is reaching with its Allshare service. Launched at the Consumer Electronics Show in Las Vegas in January, Allshare enables cross-device searching, sharing and playing, and Smart TV is the missing link that ties this network of devices together.

Smart TV may well get a push from the Summer Olympics in London, which are being touted as the social games, and of which Samsung is a major sponsor. "The Olympic consortium is putting [forth] a multi-screen proposition on how to watch and experience the Olympics differently

this year," says Barrett. "We make all those devices."

He is also adapting Samsung Hope for Children, a global corporate social responsibility proposition centered on three pillars of health, education and sustainability. A Canadian-made pilot program in 30 schools focuses on educating children about e-waste, with one school set to win a \$10,000 technology grant. "Right now you're educated about paper and plastic and glass but not what to do with electronics," says Barrett. "[Samsung has] collected over one million pounds of e-waste in the last six years, including over



50,000 pounds over three weekends that would have otherwise ended up in Toronto landfills that will now be 100% recycled...We're taking a huge lead in that particular area."

Barrett estimates the breakdown between localized and homegrown marketing content to be about two-thirds to one-third, respectively. "We're

given a great freedom here," says Barrett. "We write our positionings, our strategic imperatives, what we need to accomplish locally, and then we look at the global work. If it can fit or be adapted, we take the path of least resistance. If it doesn't, we make our own stuff."

One thing that's certain is Canada will be hearing a lot more from Samsung in the near future. "We've been a push company up till now, and we've got to become more of a pull company," says Barrett. "It will look like more marketing, because a lot of the stuff is going to be more outwardly facing, more consumer-facing than channel and trade driven over the next little while. That shift is happening." ■

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WEATHER
Shade, you can't trust
weather like this.
LOW 10°C. HIGH 16°C

VOLUME 97 - No. 161

THE DAILY NEWS

EXTRA

PRICE FIVE CENTS

PRIZED GOLD TEMPTS THIEVES, DO-GOODERS ALIKE

Mayor predicts many will attempt creative heist

Thousands gathered as the largest shipment of gold ever received by the city was unloaded from a freightliner early today. Ooohs and aaahs were heard as the precious materials were hoisted into the blinding noon sky. "Even just amazing," said one slack onlooker. "Even having just one statue would change my life. I'd change jobs immediately."

ed to comment on where she stood about, pickpocket- way through the crowds assembled crowd of their d match books. "I really cigarette." One man saying. "But when I pocket, my mate is also now n that

NOTES

- Looks like the word's out.
- Violet and I have some competition now.
- Need an idea. Fast.

big safe
had

very
ever
photographed
unavailable for com-
he's a tough nut to crack,
newing archived articles, it appears
creativity and strategy needed to
successfully pull off a caper of this mag-
nitude has continued to increase year
after year. "It's just like the movies,"
an anonymous tipster told us "except
there's way less glamour, it's not life or

Clients and agencies.
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golden. The CMA Awards need you.
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Reports have begun pouring in re-
surge in energy across the

identical with the
Awards Season
It seems the energy is centred around
the intersection of right-brain/left-brain
thinking - colloquially referred to as "the
work." Or more specifically, "good work."
"Well, good work is good." One
gentleman cheerfully gets awards.
added. "Good work gets noticed. And they look
good on shelves, mantles, nightstands,
the kitchen table, anywhere really!"
As thousands prepare their
many are making last-mi-

CANADIAN
MARKETING
ASSOCIATION

CMA

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VIOLET'S FILE



To the greatest mom I know.

A whole new world for Walmart

With new CMO Emma Fox on board, the retailer is boldly going where it has never gone before, putting a focus on moms, taking private label up a notch and entering the social media era

BY EMILY WEXLER

A year ago, when Emma Fox came across the pond to work for Walmart Canada from Asda, the retailer's U.K. subsidiary, she spent about six weeks flying province to province talking to Walmart customers. Fox met an Aboriginal woman in Kelowna, B.C. who explained how she shops at Walmart to prepare for celebrations in her community. She spoke with a mother of a young son who had emigrated from India and was on a tight budget because she was studying, so she hunted for bargains. It was encounters like these that would shape Fox's marketing plans going forward.

"It's easy to say that we're a really customer-focused business,

but unless you go out and talk to them and really understand what makes them tick – it's by drawing those insights that you become a better marketer," she says.

One of the main insights that the chief marketing officer took away was that moms were an integral consumer group to the Walmart business.

"It's not that we overlooked it, we just hadn't really seen it," says Fox. "We classified our customers into price-sensitive and brand-aspirational, and all of that is fine, but it's more of a CPG way of categorizing customers. We have a really critical group of customers here and they're just moms."

This insight was the catalyst for a new kind of national program for

Walmart Canada: Mom of the Year. Launched the week leading up to Mother's Day, it asks Canadians to nominate their mothers for the title through a microsite, Momoftheyear.ca. Visitors can create a profile for their mom, which will be evaluated by Walmart's "Mom Ambassadors," consisting of hockey player and Olympic gold medalist Hayley Wickenheiser; Karine Ewart, editor-in-chief of *Today's Parent* magazine; opera singer Natalie Choquette; and two Walmart Canada executives – president and CEO Shelley Broader and Fox.

Nominations close on July 8, and the selection committee will then choose up to eight finalists, each winning \$10,000, plus an additional

\$10,000 towards a cause close to their hearts. An overall winner will be announced at a gala event in September, and will also take home another \$10,000, but with \$100,000 going towards her cause of choice.

"If you look at price, it's a very functional way of connecting with the customer, and what we wanted to do was connect on a different level," says Fox about this new direction. She notes that because it was uncharted territory for Walmart, they conducted plenty of research and spoke with focus groups before embarking on the program. "The research came back that said 'you've absolutely got permission to do that because you know moms so well.' So if there was anyone who was going to do it, it makes sense for Walmart to do it."

Working on the campaign concept design and strategy with Walmart's agency of record, Toronto-based JWT, as well as Mindshare for media, Apex for PR and Twist Image for digital, the campaign spans TV, print, online and media partnerships, such as *The Marilyn Denis Show* for English Canada and *Salut, Bonjour!* in Quebec.

At press time, just a week after launching, Mom of the Year had over 4,000 nominations on the site.

Twist Image, which came on board as digital agency in February, also helped debut the brand on Facebook. When it comes to what is arguably a long-overdue foray into social media, Fox says it was a matter of "slowing down to go faster," waiting to launch the Facebook page so it would coincide with Mom of the Year, thus giving the social media site "real meaning."

"We've probably been quite traditional in our marketing outlook," Fox admits. "It's been an

opportunity for us to say, we need to look at the whole marketing and media mix in terms of how we communicate, and not just lean heavily on TV."

"Emma and Gino [DiGioacchino], who is our SVP of e-commerce, both completely understand the power of social," says Jennifer Stahlke, marketing director, customer strategy and store experience at Walmart Canada. "If you don't have that support from the top down, it just doesn't happen, and [they have

been] instrumental in helping make this a priority."

Stahlke also notes that Walmart Canada was finally in a place where it felt confident to take that leap.

"At this stage in the game we have some really strong



Above: CMO Emma Fox with the Our Finest food line. **Below left:** an ad for private label clothing line George. **Opposite page:** Mom of the Year debuted last month.

learnings from our global partners; Walmart U.S. is heavily involved in Facebook, as is Asda in the U.K.," she says. "It's a perfect storm for us right now, we feel really confident about how we, at least starting off on our social journey, can leverage those learnings."

Fox says Mom of the Year will serve as a testing ground for future marketing approaches, moving away from "let's get something on TV" to focusing on how different consumers want to be communicated with. "We're much more aware of the benefits of being more focused and tailored," she says.

Working with a team of about 70 people, Fox oversees seven areas: customer strategy and store experience; pricing and supplier development; merchandise planning and execution; brand management and product development for private label; media; category marketing; and customer insights.

Fox has worked with the Walmart group for 13 years now, 12 of them spent with Asda, where she took on a multitude of different roles across merchandising, general marketing and private label.

Having a background in private label has meant Fox is well positioned to up Walmart Canada's game in that particular arena.

"In this country, the bar has been set with Loblaws because they have a huge private label business," says Fox. "So Canadians are very aware of private label and aware of the quality."

With pre-existing private labels like the fashion line





A TV spot for Mom of the Year by JWT shows various situations where mothers are needed – like when the milk runs out.

George, Walmart added a food label last year called “Our Finest” that continues to expand and has included canapés and appetizers for the holiday season, as well as chocolates, cookies and other treats, and the retailer is expanding its “Great Value” range, which is its opening price point private label food brand. Last year, Walmart launched a home line private label brand called HomeTrends, which included tables, chairs and linens, and this year it’s introducing a line of small appliances.

“I’m a great believer in private label because a private brand really needs a point of view,” says Fox, noting that private label became the fastest growing market share category for Asda in the U.K.

Fox has also played an integral role in the advancement of women at Walmart. She spent three years on Walmart’s Global Council of Women Leaders – a group that started when Mike Duke took over as global CEO and decided there was an opportunity to drive a competitive advantage by having more diversity in leadership positions.

“About 80% of our customers are women, so you really need people who understand women to make

decisions on their behalf,” says Fox.

Duke approached a group of 15 executives to develop a global framework to be used in all Walmart countries around four pillars: developing, advancing and retaining women; recruiting female talent; promoting inclusion; and the fourth focused on women’s economic empowerment, which extends to Walmart’s vendors, as well as training and educating girls in developing countries.

Fox now chairs the Canadian leadership council, overseeing initiatives such as the advancement and recruitment of women in manager roles.

“Walmart needs to grow by another 500,000 employees [globally] in the next five years, so if you don’t have access to a very broad talent pool, you’ll never get the best of the talent into your business,” she says.

Going forward, Fox and her team hope to build on programs like Mom of the Year and continue to look at new ways to develop deeper connections and relationships with Walmart customers.

“She’s been very supportive of new insights, tactics and just getting a more qualitative, deeper

understanding of the customer,” says Stahlke, giving examples like engaging with mommy bloggers internally for research purposes and using online focus groups that allow women who know each other to chat about a variety of topics without a moderator.

There are also plans to further explore social media, possibly delving into other platforms in the near future.

“We’re going to figure out how all those channels work together as well as with e-commerce, because the whole digital ecosystem needs to work together,” she says. “One of the learnings we took from Walmart U.S. was to say, ‘let’s do one thing first and do it really well, and let’s learn from that and flow out from that point.’”

“Having been in market for 18 years, we understand our customers, but we would never be complacent,” says Fox. “I think the ability now to develop a deeper, more emotional connection and engage with the customer in a way that they want to be engaged with is where our focus is now. We’re at the tip of the iceberg.”

INTRODUCING THE ALL **NEW**



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CANADA



HOW TO WIN INTERNATIONAL BUSINESS

BY EMILY JACKSON

Canadians, who are known for their overly apologetic and polite culture, are beating out major U.S. and European competitors for international business. How do they do it? Some of the country's top ad agency heads offer expert advice on the dos and don'ts of winning international work.

It's clear that Canadian ad agencies have a formula for success. After all, their work has been showing up all over the map – a video mandate for a Middle Eastern airline, a campaign for a major France newspaper, and branding projects for U.S.-based food and beverage businesses are just some of the examples of the global work coming from Canada.

THE KEY TO QATAR? BEING THERE 24/7

Qatar Airways turned to Montreal's Sid Lee to help launch two new planes

THE PITCH

Sid Lee, a 550-person agency headquartered in Montreal with offices in Amsterdam, Paris, Toronto and Austin, has global accounts like fellow Montrealers Cirque du Soleil and Germany-based Adidas. But it was previous work for MGM Grand Hotel and Casino and Tourism Montreal that got Sid Lee noticed by Qatar Airways.

The agency was asked to pitch for a specific mandate involving two of its new planes. The video-oriented project would include a microsite, so sister content creation agency Jimmy Lee got involved. "Qatar Airways wanted to tell the story of different classes within the new planes," says François Lacoursière, EVP and senior partner, Sid Lee. "This wasn't necessarily an advertising campaign, but we approached it like it was."

THE LESSONS

DO study the competition

Lacoursière and Jimmy Lee's executive producer and partner, Richard Jean-Baptiste, made sure they were just as well-versed on other competing airlines as they were Qatar Airways.

They looked at how airlines put new planes to market and discovered that many miss the opportunity to tell a story about how the new jets are tailored according to the in-flight vision of the airline. "Qatar Airways has a strong point of view about every single detail from seating, lighting, gastronomy and entertainment. All of these features have compelling stories to tell," says Lacoursière.

DO learn the art of patience

The airline had approached nine different agencies globally for this project and the competitive process became long and drawn out. "In Qatar, their weekends take place on Fridays and Saturdays and with the time difference, we found ourselves often having phone meetings with the client at 3 a.m.," says Jean-Baptiste. "You have to be prepared to change your schedule and work through the night or weekends to accommodate your client."

DON'T take on the work if you aren't willing to travel

Qatar Airways had narrowed down the picks from nine agencies to four – one from the U.S., one from Italy, another from Singapore and the final, Sid Lee. With the competition being so close, Lacoursière and Jean-Baptiste headed to Doha, Qatar, as they had the option of pitching in person. "We knew that landing the account would mean several trips to the Middle East in the foreseeable future," says Lacoursière. "A personal trust needs to be established and that's hard to do over email or the phone."

THE WIN

Since winning the project, Lacoursière and Jean-Baptiste have travelled to Qatar six times as the videos and microsite come together. They will launch over the summer prior to the airline's introduction of the new Boeing 777 and Boeing 787 this year.

"The late hours and long flights are what truly made this project become a success," says Jean-Baptiste. "The only thing I could really complain about would be getting used to wearing a suit in 45-degree weather."

PITCHING PARIS FROM MONTREAL: BRIDGING BARRIERS BEYOND LANGUAGE

Quebec's Bleublancrouge wins France's largest daily, *20 Minutes*, with the help of local partners

THE PITCH

When Montreal-based Bleublancrouge was approached to pitch to be the AOR for France's largest daily newspaper *20 Minutes*, agency president Bernard Asselin thought the chances of winning an account for a foreign publication (that reaches 4.3 million daily readers and almost 900,000 online visitors) were slim. "It would be like the *Globe and Mail* hiring an agency out of London, England," he says. "But we thought it would be better to take the chance and go for it, rather than never knowing how it would have turned out."

The 28-year-old agency, which has accounts like Lucasfilm, Toyota and Bristol-Myers Squibb under its belt, turned to Asselin's previous newspaper marketing experience with the *Montreal Gazette* and a few Bleublancrouge employees from France, for insight into the French newspaper culture. *20 Minutes* liked what they saw and soon Asselin was on a plane bound for Paris with the pitch in hand.

THE LESSONS

DO find a local partner

Although the actual pitch was done in person, Asselin felt he needed to team up with a local client service partner in France. Not only would it help with preparing for the pitch, a local associate would compensate for them not being there physically most of the time. So they picked Paris-based Anacrouse, an agency that knew the culture and market. "A local partner is essential when you're working with an overseas client. They have existing contacts and suppliers in place and it helps in dealing with time zone issues. They can work in the morning while we are still sleeping," says Asselin.

DON'T pitch without learning cultural differences

While France may share the French language with Canada and be considered a western country, Asselin quickly learned that there were differences in the way business is conducted.

"In Canada, we tend to plan in advance, everything has a status and it goes into a cell on a spreadsheet. In France, it's often the opposite and business is done in a more laid-back way. We were able to figure that out quickly through our French

employees and partner in Paris," he says.

THE WIN

Three weeks after the pitch, Asselin received



a call informing him that Bleublancrouge had won the account. The agency began working on an integrated campaign, which launched in March, celebrating the 10th anniversary of the paper, using print, radio and a contest.

"It shows that there's no reason why we can't be successful elsewhere in the world," says Asselin. "Sometimes we are too polite, because that is our nature. We're sorry for everything, but we do great stuff. The possibilities for Canadian agencies are there, we just need to grab them."

THINK GLOBAL: HIRE FOR DIVERSITY AND MAKE THE BORDER INVISIBLE

Toronto's Juniper Park landed a slew of big U.S. clients since its 2007 launch

THE PITCH

BBDO Worldwide introduced a new kind of agency model and chose Toronto for its home base, putting four former colleagues from agency Grip at the wheel. Five years later, Juniper Park has grown to a staff of 74 and has worked on several U.S.-based accounts including PepsiCo brands Frito-Lay, SunChips, Quaker and Tropicana, beauty brand EOS and a campaign for the *Chicago Tribune*, to name a few.

THE LESSONS

DO build your agency with an international mindset

"It doesn't matter if you have international clients or not, you have to build your shop for an international world," says Jill Nykoliati, president, Juniper Park, who adds that agency staff members should have a global mindset and experience to compete with international agencies. "No matter how local a brand is, through a consumer lens it's competing on an international stage," she says. "You need to build the most amazing team possible of people who have lived and worked internationally, across all disciplines. Be continuous students of worldly brand case studies and keep in mind that maintaining relationships across distances requires an agency of senior, experienced people."

DON'T be limited by borders

With Toronto's close proximity to the U.S. border, brands based out of Chicago and New York began noticing Juniper Park's work and invited them to pitch. "Both of these cities are closer to Toronto than Vancouver," says Nykoliati. "So you have to approach pitching work in a way that borders become invisible. Brand building is about the human truth and that is applicable in every single country."

DO invest in video conference software

Juniper Park invested in Cisco TelePresence, a life-size HD video conference system to minimize the distance and enable the intimacy of face-to-face conversations. "It's like the client is in the same room and you forget that you're hundreds of kilometres apart," says Nykoliati. "In one instance, we were speaking to someone over TelePresence and could clearly see a drawing they were sketching out. It really helps you work with your clients in real time."

THE WINS

Juniper Park is currently the agency of record for New York-based EOS, as well as Tropicana globally, with its work for the orange juice brand running in the U.S., Canada, U.K. and Europe.

In 2009, the agency gave the *Chicago Tribune* a new brand identity with a print and radio campaign that won them a Bronze Cannes Lion in the radio and best scriptwriting categories.

Juniper Park also worked with Lay's and SunChips brands for four years. Their campaign for the latter included the first "solar-powered" newspaper ad where the main message about the SunChips factory in California was revealed by holding it up to the light.

"We approach our international clients the same as we do our local ones. For us, they're one and the same and we don't distinguish it at all. It has to be core to the way you work. Period," says Nykoliati. "But if there is one major 'don't' I've learned over the past five years in working with our U.S. clients, it's don't undervalue what your Canadian experience brings to the table."



GO BIG OR GO HOME

Toronto's Capital C landed a massive U.S. PepsiCo campaign by pitching outrageous, yet simple ideas

THE PITCH

Capital C, founded in 1992 with a staff of 100, has big accounts like Nissan and Unilever, and has worked with Pepsi Canada for the past two decades. So when PepsiCo U.S. was looking for a brand identity for a global corporate strategy called 'The Power of One,' which involves pairing cross portfolio products like Pepsi and Lays, Capital C was invited to pitch. The agency presented an idea through the lens of what they called "Google Anthropology" – a modern method of scraping the visual archives of human experience for creative insight.

"We discussed diving into the rabbit holes of Google Image search results, based on pitch criteria, and uncovering artifacts that resulted in ideas," says Bennett Klein, creative planner, Capital C. "A collection of keywords were identified based on the client brief, then typed into Google Images. The resulting pictures produced a surprising collage of all the amazing and bizarre things that humanity attributes to them."

THE LESSONS

DO play on your strengths

With only three weeks until the agency would pitch at PepsiCo headquarters in Dallas, Texas, Klein knew they needed to play on the fact that Capital C had a reputation for presenting unusual and outrageous ideas. "It would be much easier for the company to hire an agency down the street rather than one in Canada, so we had to present ideas that were highly differentiated," says Klein.

DON'T complicate your communication

One of the trickiest aspects of the pitch was that PepsiCo has two different offices in two different states – Frito-Lay in Dallas and Pepsi in Purchase, NY. "Our ideas had to travel through both organizations and multiple levels, so extreme compression and simplicity of an idea was important," says Klein. "At the same time, it had to be breakthrough. So we learned



to get to a level where our ideas were super compact, memorable and sharable."

After reading John Maeda's *Laws of Simplicity*, Klein decided to compress every solution to elevator ideas that could be easily remembered and quickly re-communicated. "We used a lot of acronyms, metonyms and narratives, which stood for the five key attributes of our photographic identity style," says Klein. Colourful streamers flowing out of Pepsi products are used in the ads. "It's a metonym for the entire visual design system and built a story around how they came to life in a very humanistic way," says Klein.

THE WIN

The agency won the global branding project for the PepsiCo initiative – a top three global strategy to co-market cross-portfolio affinity brands.

Capital C has completed two advertising projects, and is currently deep into its third assignment. "Our first project was an out-of-home takeover of Indianapolis for the Super Bowl, and our brand streamers magically came to life with footballs," says Klein. "The second project is a multi-city campaign with a New York City subway station domination core media strategy. In this case, our colourful streamers are exploding from the products to celebrate magic summer moments." 🍻

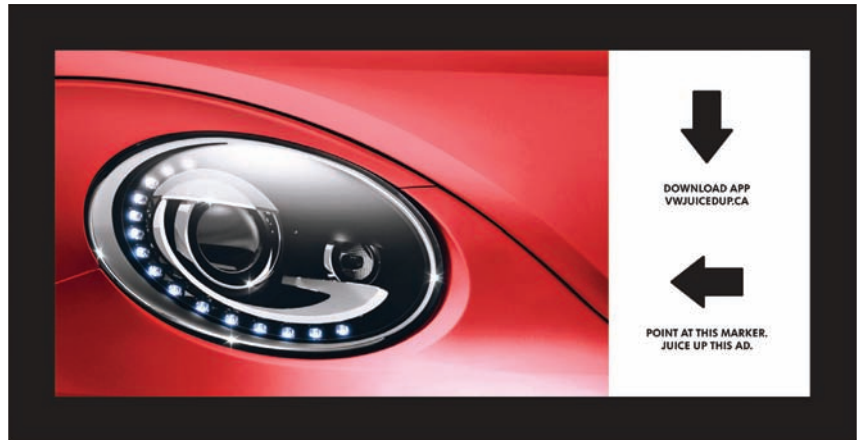
AtoMiC

Tech: the new ad creative superstar BY MEGAN HAYNES

As technology continues to outpace imagination, advertisers need to keep up with the light-speed innovation cycle. People aren't just passively watching advertising – they are interacting with brands. Social media has changed our experience with advertisers who keep looking for new ways of reaching consumers via rich digital experiences that do more than sell a product. Touch screens are everywhere, phones and posters interact, and gesture, voice and even thought-controlled technologies are emerging at a rapid pace.

In 2009, *strategy* created AtoMiC to recognize the intersection of advertising, media, creativity and technology. Now it's grown to an annual conference and award show showcasing the cream of the crop in innovative collaboration, in partnership with *strategy's* sister publications *Playback* and *Media in Canada*.

The future of technology is now. Here are some best-in-class examples from the past year.



VOLKSWAGEN AUGMENTS REALITY

Last October, to launch the new Beetle for Volkswagen, Toronto-based agency Red Urban executed a massive out-of-home campaign in Toronto's Yonge-Dundas Square. But this was no traditional billboard execution. At the bottom of the posters was an image (above) passersby could scan with their iPhones or iPads, with an app that brought the car to life on the screen.

The augmented reality content (superimposed 3D digital graphics over a real-life background) depicted the Beetle crashing through the poster and flying around Yonge-Dundas Square, or doing flips on a ramp.

"We wanted people to interact with the vehicle and give a sense of performance," says Caroline Kilgour, VW account director, Red Urban. During the short five-week run, the app was downloaded more than 3,000 times,

and the day the campaign launched more than 3.5 million people visited the website, crashing the server, says Kilgour.

While the car outpaced sales targets by 61%, she says, the main focus of the campaign was to retarget the vehicle's core demo which skewed heavily towards female buyers. Prior to the launch men made up approximately 27% of buyers, whereas after the launch men jumped to 40%.

Going forward, Red Urban has been examining how to move the showroom experience into the digital space.

"We know people are online doing car research, so what else can we be doing to enhance the experience?" she says. "People are waiting later in their purchase decisions to visit dealerships so this helps us get to them earlier."

CANADIAN TIRE AND MOLSON BRING SOCIAL MEDIA TO THE REAL WORLD

Brands are now expected to be on Facebook, Twitter, Pinterest and Instagram, so how can they manage all these platforms yet use social media to create new experiences and differentiate from the crowd?

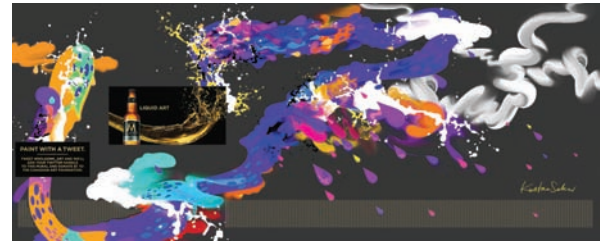
Some are looking to social to power real-life initiatives. By bringing the virtual space into the physical, brands are creating unique experiences worth sharing even further on social channels.

We experienced the phenomena last Christmas when Vancouver-based DDB's digital agency Tribal and Montreal-based multimedia house Moment Factory launched the "Spirit Tree" for Canadian Tire in Toronto's Union Station. For each social media mention that contained key Christmas words, a bulb on the tree lit up, creating



an ever-transforming flickering installation in the high-traffic area. The execution garnered more than 280,000 mentions of Christmas spirit and drove Canadian Tire's incremental sales up \$500,000 as a result of the launch.

In a lower-tech approach, Molson Coors and Toronto-based agency BBDO adopted a similar power-by-tweet method to promote Molson M. In an effort to position the brand as an artistic brew, the agency commissioned artist Kustaa Saksi to paint a mural, but with a twist. Launched at the end of April and running



till the end of June, the painting would be powered by tweets hashtagged with #MolsonM_Art.

"Molson M believes there is an art to everything great," says Lezlie Grossman, SVP managing director, BBDO. "We realized the platform [of art] was absolutely ripe for consumer participation."

For each tweet, a dollar was donated to the Canadian Art Foundation, and the person's Twitter handle was added to the wall. The execution picked up notice recently after Canadian chef Jamie Kennedy and the Art Gallery of Ontario tweeted their support.

At press time, almost 5,000 tweets had been sent in, generating 3.7 million impressions, while Molson M's Twitter account grew by 800+ followers, up from 40 in just a few weeks.

"I think one of the reasons this is unique is it's an organically growing description of what the brand stands for," says Nancy Crimi-Lamanna, VP and associate creative director, BBDO. "It is much more relevant to our audience by allowing them to participate and support a shared cause."

CCA DEBUTS KID-POWERED VIDEOGAME



The Concerned Children's Advertisers came to agency CP+B's Toronto office with a challenge: get kids active. Originally pitched as an awareness-raising campaign, CP+B quickly realized that the issue wasn't that kids didn't know they needed to be active, they just weren't doing it.

"We needed to break through and engage them to

understand how this would benefit them," says Subtej Nijjar, president of CP+B.

Drawing inspiration from children's natively digital lives, the team set about creating a videogame that would force activity. The result was a game powered by real-life steps.

The pilot project outfitted 200 kids in different classrooms across Canada

with pedometers, and for each step taken in the real world, he or she can take the equal number of steps in the virtual game. The pedometer wirelessly transmits the data to the computer, making it a seamless and easy process.

The game itself is also a healthy-living education tool, with kids walking around the virtual world participating in challenges that are designed to reinforce healthy eating and teach lifestyle tips from different cultures. A scoreboard tracks a class's progress creating a bit of competition.

"We're getting emails from teachers saying kids want to get more energy to power the game, [and] that they're having

challenges sitting still," says Bev Deeth, president, CCA.

Parents need not fear their kids will become more engrossed in online games, says Nijjar, explaining that the game times out after 20 minutes, encouraging kids to go outside and take more steps.

The pilot program runs from mid-April to mid-June and after the results are studied, CP+B and CCA plan to pitch the game to investors, including brands, to fund further development and deployment, he says, adding there are tons of opportunities to integrate brands into the environment, provided it is done in an authentic manner.

CANADA'S NEXT TOP TECH STARS

Canada hasn't always been considered a hotbed of innovation, but in recent years Vancouver, Montreal, Toronto and southern Ontario companies have really upped their game, coming up with new products that are making waves in tech circles. These are just a handful of companies that have made it on our radar recently.

TOUCH SCREEN-AMATIC

Kitchener, ON.-based Christie Digital Technology is working on technology that'll turn any digital surface into a touch screen. A specialized frame fits around the display and transmits contact data to a computer, sensing people's touch points in the frame. Developers expect the product to deploy later this year.

CROWD-SOURCED LIGHT SHOWS

Montreal-based Eski is working on a smartphone dongle – a computer chip that plugs into the headphone jack – that will give Eski control of the screen. Event-goers would download an app, then much like lighters of yesteryear, hold up their phones, letting Eski control the colours to create light shows across the audience.

COUPON GAMIFICATION

Kiip inserts coupons into mobile game apps and pushes the rewards to players at key moments of victory or achievement. While the company operates out of San Francisco, its founder Brian Wong hails from Toronto, so we'll claim it. In May, Kiip launched in Canada, partnering with Amex to dish out in-game rewards and brand bonding.

SELF-POSTING SOCIAL ACCESSORY



Montreal-based Intellitix has developed a radio-frequency identification (RFID) wristband that allows event ticket holders to check into social media on the fly. It recently partnered with the Coachella Valley Music festival, and is credited with adding 30 million views to the live stream as concert-goers live-clicked

the event. The wristband updates the holder's Facebook status with details about the show and stage that he or she was attending.

THE HISTORY CHANNEL EXPLODES ACROSS MEDIUMS

Following last year's Tech Breakthrough AtoMiC win for the web experience created for docudrama *Storming Juno*, Toronto-based transmedia company The Secret Location and the History Channel are at it again with an interactive online documentary to complement this year's series *D-Day to Victory*.

To promote the show, advance the story's narrative and appeal to a younger audience, the interactive site allows audiences to follow troops through a 3D Europe from Normandy to Berlin. More than four hours of original content was created for the website, including an elaborate recreation of a Berlin air force base, which was promptly blown up. Visitors can deconstruct this explosion and other battle scenes, as well as explore weaponry and hear tales from surviving veterans.

The documentary was treated with a videogame aesthetic, says James Milward, founder and executive producer, The Secret Location. Functionally, this allowed them to recreate scenes in a visually appealing way, but it also gave them a connection point with younger audiences.

"The problem with historical content for a younger audience is that the mental barrier of 'history is boring' is there," he says.

"But if they can be loaded into it through something that is compelling, interesting and visual, they tend to stick around for four or five stories."

The series and website launched on

Remembrance Day, and it has since been picked up by National Geographic in the U.S. and Channel 4 in the U.K., with traffic exploding to more than 300,000 visitors. It has also been featured as "Site of the month" by the FWA, an organization that recognizes the best-of-the-best in website innovation, and was a Webby honouree. More importantly, Milward says the site has received a very positive reaction from home-grown audiences. "[People] are proud it was made because it showcases stories that are really important to the narrative of the country," he says.



MCDONALD'S GAMIFIES HAPPY MEALS

Europe's McDonald's Happy Studio approached Ottawa-based digital agency Fuel Industries to create a virtual world and game to act as an extension for Happy Meals, where kids can create an avatar and interact with Happy Meal toys, such as *Ice Age* or *Madagascar* characters. New realms are unlocked as new toys are introduced in restaurants.

Jeff Doiron, founding partner, Fuel, says the original brief from McDonald's asked Fuel to provide a fun, free, safe place kids could go online and play with their parents. It is supported by a mobile app parents can download, complementing the online experience.

Kids can use the app on their parents' iOS devices to play mini games or snap photos at McDonald's locations, unlocking virtual trading cards and badges, which then open up games and challenges in the virtual world.

"It was originally called 'The second gift,'" he says. "It was to provide kids with a second gift outside the Happy Meal toy [and] build some of the brand affinity."

While kids play, parents can then monitor their activities and dole out rewards through the parent portal, says Doiron.

Through both the game and the app, parents can incent their kids by unlocking missions and games or by dishing out "stars," the world's virtual currency which can be used to buy costumes or decorate personalized home bases.

"So when their son or daughter does their chores, cleans their room or gets an A on a test, mom can pull out her iPhone and give her kid an extra reward in the game," says Sean MacPhedran, director, creative strategy, Fuel. "It's like a digital allowance."

Development for the project began in July 2010 and launched mid-May of this year. At press time, the site had more than 1.8 million registered users across 40 countries in Europe.



MOMENT FACTORY CREATES MAGIC

From Cirque to Madonna and Jay-Z, the new media studio has earned its global spotlight



Montreal-based Moment Factory is one of the hottest AtoMiC-like production companies in Canada right now, intersecting advertising, media, technology and creativity. Moment, as it's often referred, specializes in interactive and multimedia experiences and has developed projects for everyone from Cirque du Soleil and Canadian Tire to musical legends such as Madonna and Jay-Z. After recently completing the light show for Madonna's Super Bowl halftime number, Moment is busier than ever, working on Midge's world tour, and picking up projects with Atlantic City, Bombardier and the Euronews Network.

Formed in 2001 with a staff of three, it has since grown to 60+ employees, and in 2011 was named Canada's 39th fastest growing tech company by Deloitte.

Originally created to service the rave industry in Montreal, the founders quickly realized that projection technology could be utilized for any experience and they began seeking out a wider client base. After first partnering with Cirque in 2003, it got a second big name in 2008 when Nine Inch Nails approached the group.

"[Lead singer] Trent Reznor wanted to use the stage as a giant videogame – wherever he would move, he'd be the joystick [and the lights would follow him]," says Eric Fournier, partner and executive producer, Moment Factory. To create this, Moment's developers had to reach beyond what was available in show business at the time and tap into technologies used by defence and marine safety to create the sensor-based light show. What emerged was its X-Agora technology, the "brain" of the operations, or the software and engine that run the shows.

Now, the team can create intricate stages, sets and installations. It has outfitted entire studios for television shows, including Quebec-based game show *La Tricheur* (in which the entire room is a digital screen that interacts with players) and created interactive installations, such as its project for Montreal ticket vendor La Vitrine, which combines touch information screens with a light show. Fournier adds that more interactivity will be introduced to La Vitrine, such as light shows controlled by social media hashtags, or even theatre applause.

"What's really important is that technology is just a tool – it's not the end result. It's all about the magic," he says.



BY MEGAN HAYNES

Mobile to the rescue

As the media landscape shifts faster than a kaleidoscope, marketers are constantly trying new ways to connect with consumers.

People expect anytime, anywhere content, and as they turn to digital streaming and mobile versions of media that can bypass ads, brands are looking to tech for ways to ensure their messages are delivered.

We asked a digitally-savvy panel of experts to frame the impact and challenge and to share their solutions. Mobile – they've declared – is the advertising superhero. Read on to hear our pundits' suggestions, predictions, examples and exhortations on the best ways to reach audiences now. We're finally catching up to Philip K. Dick's vision of uber-targeted, super-relevant marketing.



To promote the X Games, ESPN created the #humantwitter, a real-time analogue twitter stream posting comments on non-digital placards



Chad Borlase,
creative director,
Cossette

ISSUE: **KEEPING TV AUDIENCE ATTENTION**

People no longer sit in front of the TV and watch passively. According to Nielsen, 86% of viewers use a mobile device while watching TV. PCs, tablets and phones are interrupting our screen time.

How can marketers pull consumers' attention back?

SOLUTION: **CO-VIEWING AND TV INTEGRATION**

Co-viewing – or streaming original content through mobile devices and PCs that complement the running program – is a vehicle to serve rich media in a social, entertaining and

emotionally relevant way.

Zeebox, for example, is a UK-based app integrated with Twitter that instantly knows what you and your friends are watching. It can give you more info on the program, lets you buy stuff and shows you what programs are most popular.

ESPN recently used a co-viewing app that executed interesting engagement points such as #humantwitter. Rolled out during the X Games, #humantwitter invited viewers to tweet in a hashtagged message, which was then displayed by people in the stands on non-digital placards and seen by an audience of 8.1 million. Here in Canada, Rogers' co-viewing applications for *Canada's Got Talent* and *The Bachelor* allow viewers to watch the shows, chat with friends, be a judge and (most importantly) interact with ads.

Most ads in mobile aren't taking advantage of the available technology. It's possible, and yes, it's difficult. But isn't everything hard at first?



Angela Scardillo,
VP, marketing,
Best Buy Canada

ISSUE: **FINDING NEW CONNECTION POINTS**

One of the fundamental challenges in marketing today is how to create a strong visceral connection with consumers. As an overwhelming number of ad messages are pushed out every day, many attempts to truly connect with consumers fail or, at the very least, fall short of producing the desired call-to-action. The concept of experiential marketing is rooted in this challenge, and with the emergence of digital technology, has gained momentum.

SOLUTION: **EMBRACING THE TECH SIDE OF EXPERIENTIAL MARKETING**

Where traditional marketing has been passive by design, the combination of technology and experiential marketing has been just the opposite. Consider the consumer potential of the more than seven million smartphone users across the country and the 80%+ of Canadians with access to the internet. Technology is at the heart of the experiential marketing movement because there has never been a more opportune time to reach consumers more directly and geo-specifically.

Apps such as Klik and Apttui can control any screen, acting as giant remote controls. Imagine harnessing that and inviting people in-store to control what plays on the screen. Or invite them to play a game on their phones against other customers in the store, with the winner receiving a discount or gift card.

Experiential isn't just a specific tactic or campaign element, it's bigger – it's an idea and a mindset fueled by the technology innovation all around us. Marketers who understand this and can successfully integrate technology into campaigns will only further push the creative boundaries.



Andrew Bridge,
managing director,
Virgin Mobile Canada

ISSUE: **BY-PASSING COMMERCIALS**

As marketers, we're all being challenged to keep our reach numbers up as people change their TV consumption habits. According to BBM Canada, one in four Canadian households have a PVR, which makes it easier to bypass advertising content. Adoption is increasing by the day.

SOLUTION: **ANYTIME, ANYWHERE MOBILE COMMERCE**

Our customers tell us they have a need to stay constantly connected – no matter where they are – for fear of missing out. Messages need to be delivered where consumers are, and when they're receptive to receiving them, by looking across multiple platforms, including traditional TV, and embracing technology like application-based mobile viewing. This concept of TV "anytime, anywhere" is just taking off in Canada and I see endless possibilities for both consumers and marketers.

The opportunity exists to build commerce into video experiences. In a recent video sponsored by retailer Ssense.com, viewers could click to purchase clothing they liked. By putting TV viewing on the same devices that enable online shopping, there are opportunities for even deeper engagement.

With the emergence of the mobile wallet (making payments with smartphones), it becomes even easier for viewers to get what they see on-screen with just one click. Mobile connectivity means consumers can share purchases, solicit recommendations and even get customized content based on buying history – all while still watching TV. For marketers, it delivers a whole new range of technology for both targeting customers and measuring ROI in ways that were never possible before.

On-demand and on-the-go viewership will continue to evolve, and marketers need to embrace the new technologies to attract the increasingly mobile consumer.



Joe Dee, technology
director, Tribal DDB

ISSUE: **BREAKING THROUGH THE MOBILE CLUTTER**

Reaching consumers on the go can be a challenge. They are inundated with content all the time. How can brands break through the clutter in a cost-effective way?

SOLUTION: **BRANDED APPS FULFILLING A CONSUMER NEED**

Consumers have come to expect fast services, to find what they want and need, whenever they want. By tapping into mobile, brands can break through the mass of advertising and really stand out by fulfilling a consumer need or desire.

Charmin and Reactine have identified niches and created branded apps that fulfill a function beyond selling a product.

Charmin's SitOrSquat app acts as the Yelp for public restrooms: people can log in, find bathrooms on a map and even read reviews such as which ones are clean or cost money. Reactine's Allergy Forecast, on the other hand, is a pollen predictor that sends you the information based on location.

Companies may balk at the idea because developing apps is expensive and time consuming, and it needs to be available on multiple devices to be truly effective.

Brands should consider web-based apps as a scalable solution. They are easier to build and less time-consuming. Projects that normally would have taken a year to develop can now be done in a few months. Going web-based is the best bang for your buck when it comes to buildings apps: it's a one-shot, far-reaching platform.

While apps may not drive up sales and won't necessarily have measurable ROI, branded applications create halos offering consistent touchpoints across the entire brand.

MADE YOU LAUGH

Comedy in advertising is about as old as advertising itself, used to sell everything from men's underwear to dish soap. As times evolve, so does the humour, but advertisers realize that to draw the attention of ever-distracted consumers it still helps to be uber-clever. This year, we've enrolled a few Canadian spots into the first (and possibly only) *strategy* Comedy Hall of Fame, and asked a couple of industry insiders, known for their funny bones, to weigh in on each commercial's level of hilarity.

BY EMILY WEXLER

THE PUNDITS



RON TITE

Trained at The Second City, Ron has been an actor, comedian and award-winning writer and creative director. He is currently the president of the Tite Group and host of the Canadian Comedy Award-winning show, *Monkey Toast*.



FIONA STEVENSON

Fiona is the new business leader in the Brand Operations organization at P&G. She graduated from The Second City conservatory program in 2006, performed in the sketch comedy troupe Math is Hard and is co-author of the blog Reasonsmommydrinks.com.



Ron: Establishing a Wing Expert isn't that funny but being completely dedicated to the concept is. Fictional references like "Nub" and "Meat Apex" are complemented with a subtle performance that makes us smile. It's a nice change from the comedic hard sell we normally see.



Rating: 7.5 – Nice Gill Morgan.

BOSTON PIZZA WINGS OUT

Casual dining restaurant Boston Pizza and its agency Taxi delivered a two-pronged attack to promote its wings. The first commercial has become a viral sensation – "Flatties & Drummies" is centred on the fictional Professional Wings Critics Association. The star is Carl, who examines the wings' "meat apex." The focus of a more recent spot is all-meat wings and a new fictional character, motivational speaker Terry Peters, who claims to have invented the boneless wings and reveals this in over-the-top style.

Fiona: As a vegetarian, the challenge of keeping my lunch down during the wing close-ups stole some of the comedic thunder, but Carl's riveting performance carried me through. Genius casting and superb copywriting.



Rating: 8 – So good, I almost defected.



Haven't seen the spots? No time to Google? Scan this handy QR code to visit a page on *strategy*'s sister site, creativity hub Stimulantonline.ca where you can watch all four. Finally, a QR code that's actually useful!



Ron: Apparently, there's something called a "playoff beard." You'll know it from its endless references between May and whenever the hell we let an American team drag Lord Stanley across the border. Still, this is pretty funny. They shoot. They score.

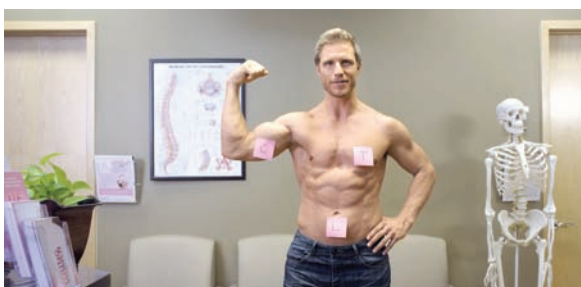
Rating: 8 – Not as funny as the Leafs, but what is?

VISA PROVES THAT HOCKEY LOVE HURTS

Poor Canadian hockey fans. We hope and pray every year that our teams will make it to Stanley Cup glory, only to be let down time and time again. A spot for Visa, created by TBWA, is set to Nazareth's "Love Hurts," featuring a forlorn fan of the Winnipeg Jets shaving his playoff beard in the shower (to hide the tears) and burying his foam finger as his fellow disappointees look on.

Fiona: This one's got it all: a hero, a complex story arc, and stunning cinematography from one of Canada's finest suburban landscapes. The hero's struggle to fit his sweater sleeve over the foam finger was particularly moving.

Rating: 10 – As in "Shows 10++." Just move in and enjoy. Includes all ELF's and broadloom where laid."



Ron: There's funny to be found here in the background details, subtle camera moves, and Tony Manero dance sequence at the end. If Cam was a chisel-chinned, pec-protruding Mimbo, he'd probably fit right in.

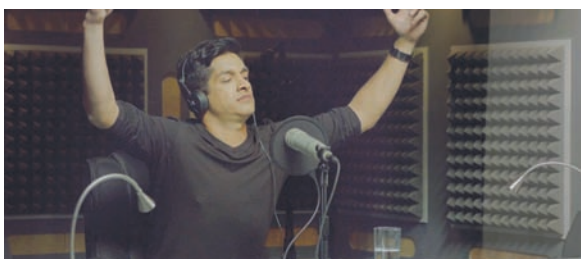
Rating: 8 – Thankfully, a light approach to a serious subject.

RETHINK'S MUSCLE-BOUND REMINDER

Non-profit Rethink Breast Cancer and its agency John St. wanted a clever way to remind women to check themselves for lumps, so they invented a handy app. But turning women on (so to speak) to an issue isn't always easy, so they employed a tactic that gets most ladies' attention – hot men with six-pack abs. A cheeky (and bicep-y) video was made to promote the initiative, and the app allows the user to choose their favourite man to remind them to "touch, look and check."

Fiona: This commercial sums up why I still adore *Full House* reruns. Life lessons delivered by eye candy = totally awesome TV. I watched this one again and again (um, to perfect my technique, of course...).

Rating: 9 – Fell short of a perfect score only because Uncle Jesse didn't sail in on a gurney.



Ron: Sugar Sammy's a talented standup but asking him to navigate an improvised conversation around a set of strategic bullet points is like asking Miles Davis to play an early 90's Zagat Guide. Still, these do make the call centre employees laugh and that's more important.

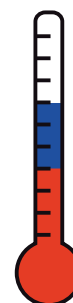
Rating: 4 – Crank Yankers they're not.

VIDEOTRON'S PRANK CALLS

Videotron pulls no punches when it comes to its customer service, but it does pull pranks. Last year, when the Quebec-based telecom company wanted to prove that its employees can handle any situation, its agency Sid Lee recruited comedian Sugar Sammy to make actual prank calls to its customer service line. They were caught on tape and resulted in a series of ads, and lucky for Videotron, the employees handled themselves like pros.

Fiona: I loved this ad idea (as would my production budget) and there were some priceless moments. The "Buff" execution got a tad awkward in parts – I actually wanted to track down the poor Videotron employee and give him a hug. Somebody please promote this man!

Rating: 7 – In a nervous laughter kind of way.



CANADA'S CREATIVE CONTENDERS

BY VAL MALONEY & EMILY WEXLER

Creativity is more crucial than ever to earn consumer attention and the most innovative marketing lately is not always an ad. So how is Canada performing in this new marketing world? Quite well actually. Canadian agencies brought home six Gold Lions, three Silver and nine Bronze last year from the Cannes Festival of Creativity, the world's stage of advertising ideas.

But who's bringing home the hardware this year? **Strategy reached out to Canada's top creative and media stars to shed light on the best work of the year** and identify the campaigns they think shine in several Cannes categories. From a promo wall made from bacterial swabs to a video about catvertising, here's what they picked to win big this year.



[MOBILE]

SOLUTIONS, NOT SLOGANS

THE PROJECT
SICKKIDS "PAIN SQUAD" APP BY CUNDARI

THE GIST

Rather than exhort young patients to diarize their pain thresholds, this app turns the daily task of recording how they're feeling into an interactive game which recruits them into an elite police force and rewards them for entering data.

"Cundari's Pain Squad mobile app for SickKids is awesome and should pick up a Lion in the new Mobile category. Its purpose is to collect vital data and it centres on an overwhelming task – getting young cancer patients to file daily reports on their pain as they undergo treatment. Some kids are too weak to even pick up a pencil, but this app makes it easy and, as hard as this is to imagine, fun. The best part is the ingenious use of characters from TV shows like *Flashpoint* and *Rookie Blue* who recorded special messages to inspire the kids to help solve the case. This is a great solution to an extremely difficult problem."

- Steve Mykolyn, chief creative officer, Taxi





[OUT OF HOME]

MADE YOU LOOK AND LOOK AGAIN

THE PROJECT

WARNER BROTHERS *CONTAGION* WINDOW BY LOWE ROCHE

THE GIST

Warner Brothers took the viral theme of its summer movie *Contagion* to heart. To promote the premier of the Steven Soderbergh flick, a team of microbiologists created a billboard that literally came to life via bacterial growth spelling out the film's title.

"Seeing bacteria grow and spread on the *Contagion* billboard was not only fascinating, but it also brought the idea of the film to life. That's why this billboard is so smart. It's a great demonstration of the unimaginable."

- Alan Madill, executive creative director, partner, Juniper Park



[DESIGN]

MORE PLEASE, OR HOW TO WIN OVER A TOUGH CROWD

THE PROJECT

EDWARD POND'S CREATIVE CHEF PROMOTION BY TAXI

THE GIST

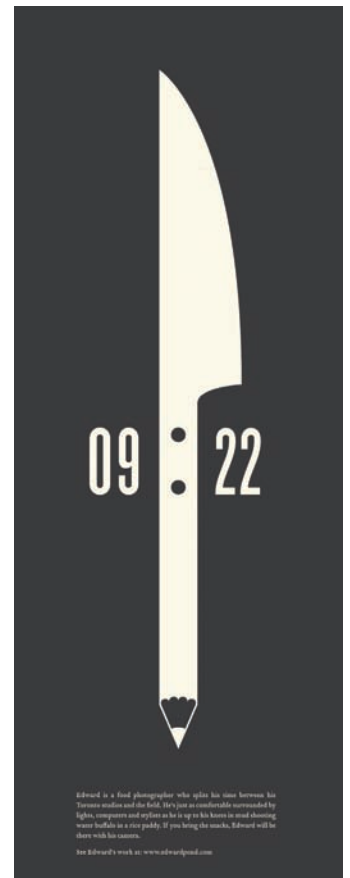
To promote his photography services, Edward Pond approached Taxi, which suggested he do something a bit different. The solution was a cook-off event featuring Canadian creatives whipping up a dish using a secret ingredient at a one-night-only event benefitting a Toronto-based non-profit.

"One day last fall, I received a beautifully wrapped dark chocolate bar along with an intriguing invitation to take part in a creative director cook-off. Food photographer Edward Pond's Creative Chef invitation didn't end there, everything from posters, online stop-motion films, event tickets, aprons and wine bottles were all beautifully designed and photographed to support the event.

The entire event was meticulously branded with the identity, a very simple yet bold silhouette of a knife on one end that transformed into a pencil point. After the event, this clever promotion culminated with a Creative Chef Awards Annual, showcasing both the winners and their dishes, as well as featuring Pond's mouth-watering photography.

In a single evening, Edward Pond did the unthinkable, got the undivided attention of some of the ad industry's most time-sensitive CDs, created a much-anticipated yearly event and packaged it all in a wonderful manner. I'm looking forward to his promo next year."

- Helen Pak, EVP, co-executive creative director, Saatchi & Saatchi





[MEDIA]

A DIY APPROACH TO OWNED AND EARNED MEDIA

THE PROJECT
THE CANADIAN TIRE HOUSE OF INNOVATION BY TAXI

THE GIST

Not content to let its consumers have all the fun, Canadian Tire embarked on a little DIY of their own last year, buying a Toronto home and sprucing it up with products from its stores. From handing out Halloween candy to creating a perfectly manicured lawn, all the house happenings were posted online.

"I am really hopeful that the Canadian Tire House of Innovation work from Taxi gets recognized at Cannes as it is a great example of how a story can be told in an interesting, relevant 'to me' way via digital communication.

I think buying a house in a regular Canadian neighbourhood and bringing the homeownership experiences – through the dreams and drudgery of it all – is a fabulous way to connect to people. What a fun, fresh showcase to demonstrate, sell and inspire people about their homes and all the Canadian Tire products. It helps Canadian Tire get to an intimate, personal level with Canadians."

- Lauren Richards, communications consultant



[RADIO]

SOAP OPERA MEETS SNL

THE PROJECT
ERA LAUNDRY DETERGENT "FIGHT/GOOD DEAL"
BY LEO BURNETT

THE GIST

No matter what mess you get into, Era's got your back when it comes to stains. Using over-the-top language and drawing on the brand's equity of a lot of fight for a little dough, the spots conjure up images of stain-magnet men who haven't mastered the intricacies of eating meatballs, sipping from a cup, or using a fork.

"As any awards judge can attest, radio is one of the toughest categories. I listen to it every day yet I struggled to recall one spot that wowed me on my commute. So this was going to require a bit of research, and we know how much creative people love that. Fortunately, I stumbled upon this Era Laundry detergent campaign. Great writing and nicely timed sound effects are just two of the things that are working here.

Reminiscent of an infomercial meets campy *Saturday Night Live* joke ad, it's not what you expect to hear from a laundry detergent. Some of the lines are so out there, but yet seem somehow plausible. I have to admit, as a guy, I could relate in a strange way. These spots simply get better the more you listen to them. Any campaign that can make laundry detergent interesting, let alone in a medium that few have mastered, has to be applauded and awarded."

- Zak Mroueh, president and executive creative director, Zulu Alpha Kilo





[FILM]

VIRAL: CAT VIDEOS OFFER WORLD OF AD POSSIBILITIES

THE PROJECT
"CATVERTISING" BY JOHN ST.



THE GIST

For *strategy*'s 2010 Agency of the Year awards show, John St. made a spoof video about a girl's birthday party ("Pink Ponies") parodying the grandiose claims made in ad awards entry clips. It received a fair amount of notice and a Lion, so they came back in 2011 with more ad word-fad mockery in "Catvertising."

"This is a great promotional video for John St. The agency says people don't want commercials, they want cat videos. So the idea is to create an agency that offers clients a scientific and powerful tool for their brands: commercials with cats. John St. built an in-house studio to shoot the cats for their clients. But 'Catvertising' is more than funny commercials. It says that advertising can sometimes be ridiculous by adopting any trends for attention. If cats are the best ways to get people's attention on YouTube, 'Catvertising' will probably win a Lion this year."

- Luc Du Sault, VP and creative director, Lg2



TV: A TRULY MOVING SPOT

THE PROJECT
CANADIAN PARALYMPIC COMMITTEE'S "UNSTOPPABLE" BY BBDO

THE GIST

To promote this summer's Paralympic Games, this spot gives viewers a glimpse of the journey that a Paralympian goes through to get to where he is today.

"Here's a film that has a good chance at Cannes - 'Running' for the Paralympics. In this spot, we follow an athlete with an artificial leg running around a track. As we follow him, he runs past wheelchairs, a gym with people lifting weights, rehab bars, hospital beds with doctors and nurses, plus an accident scene with an ambulance and medics. In other words, every obstacles he had to overcome to be a Paralympic athlete. Tagline: 'Unstoppable.' Of course, the direction is impeccable, but what I like the most about this spot is the visual demonstration of courage. Simple, powerful, and it really makes you want to go see these mountains of determination at the Paralympics. I had goosebumps and I truly believe Cannes judges will too."

- Luc Du Sault, VP and creative director, Lg2

A HEAVY METAL AD NETWORK? **CORRECT.**

FIXIONMEDIA.COM



[PROMO]

CONSUMER-BRANDED CANDY

THE PROJECT
CADBURY'S "MAKE YOUR FACE A MAYNARDS" CONTEST BY THE HIVE

THE GIST

To drive up consumer engagement, last summer Cadbury and The Hive launched a contest to find the next face of the Maynards line. The contest, promoted via out-of-home, TV spots and Facebook, specifically targeting the Toronto area, was no usual spokesperson hunt; the winning face would appear on the candy itself, and culminated in the Swedish Berries line starring Jessica Winacott from Oshawa, ON., hitting the shelves this summer.

"Candy, as a low engagement and highly competitive industry, requires more than traditional marketing to get noticed. Weird and crazy advertising is nothing new in the category, but this is definitely the first time we've heard of edible customers. More than just a contest to increase engagement, this campaign created a new product, putting the winner on the shelf and offering future engagement points with consumers."



[BRANDED CONTENT]

FROM REALITY TO NEXT-DAY RETAIL: A GLOBAL FIRST FROM CANADA

THE PROJECT
RECIPE TO RICHES BY TEMPLE STREET PRODUCTIONS

THE GIST

A cooking contest with a twist, the Loblaw-backed reality show aired on Food Network and Global Television with the premise of turning one Canadian's homemade recipe into a permanent President's Choice product. Each week a winner's recipe was put into production and sold as a PC limited edition offering at Loblaw stores across the country, the day after the episode aired, allowing Canada to sample all and pick a final keeper product.

"Capital C CEO and founder Tony Chapman was invited to be a judge on the show, and found the concept so ingenious that he inked a deal with Temple Street Productions and helped sell the format internationally.

This was a first for next-day retail availability, beating the similarly-premised U.S. *Fashion Star* show. Plus, the retail promotion of the new products via Loblaw flyers and brightly branded in-store merchandising also drove series viewership, so a win all around."

[CYBER]

ONLINE STORYTELLING GETS RANDOM

THE PROJECT

THE TOURETTE SYNDROME FOUNDATION'S @RANDOM DOCUMENTARY PROJECT BY SAATCHI & SAATCHI



THE GIST

To demonstrate the randomness and complexity of Tourette Syndrome, this project created dozens of films about real people with TS, which were randomly arranged online to make up larger documentaries.

Each visit to AtRandom.ca brings a new collection of stories.

"Telling people about a disorder is not nearly as effective as putting them in the shoes of a person who lives with it. This project gets pretty darn close by mimicking the experience through film.

Working over two years with a tiny honorarium of about \$1,000 each, two dozen filmmakers inserted themselves into the lives of Canadians living with TS.

Aside from numerous ad award show wins, the individual films have also gone on to win top prizes and appear at festivals including Hotdocs and the Toronto International Film Festival."

[PRINT]

NEWSPRINT ENTERS THE TWITTERVERSE

THE PROJECT

THE GAZETTE'S FRONT-PAGE TAKEOVER BY BLEUBLANCROUGE



THE GIST

Inspired by its slogan "Words Matter," the *Montreal Gazette* transformed its front page into a Twitter stream with tweets from its journalists, promoted via TV, radio and online, as well as digital boards in the subway.

"The *Gazette* has become known for its clever stunts using its own medium in original ways to prove its point. It first illustrated the importance of words in a 2006 stunt that had the front page of the paper absent of letters, and in their place stood a selection of photos along with the "Words Matter" tagline.

Recognizing that there is a new generation of people who get their journalism fix on digital platforms and attract new readers, the newspaper cleverly bridged the gap between the online and offline world of words by bringing social media to life physically."

Thank You!

STRATEGIC OBJECTIVES

For helping us strike a winning pose



THE WHITE CASHMERE COLLECTION 2011



Runner-up Campaign
2012 Cause + Action Awards

[INTEGRATED]

RALLYING CANADA FOR A CAUSE

THE PROJECT
BELL CANADA "LET'S TALK" BY LG2



THE GIST

Bell Canada's campaign to decrease the stigma around depression and mental health pumped up its digital presence this year to expand the project's reach.

The initiative donates money for every text, call and retweet made by customers on Feb. 8 to programs like Toronto's Centre for Addiction and Mental Health.

"We've all had our bouts of anxiety and stress (think of that last massive pitch that you worked on), and it's a fine line to cross over into darker territories. In this well-executed multi-channel and multi-platform campaign, Bell Canada encouraged people to chat, text and tweet to raise both awareness and money for Canadian mental health services. Having raised close to \$4 million this year, Bell Canada proved that sometimes keeping it simple brings in massive results."

- Mitch Joel, president, Twist Image



[INTEGRATED]

PLAYING NICEY NICE

THE PROJECT
"PEOPLE FOR GOOD"
BY MEDIA EXPERTS AND ZULU ALPHA KILO



THE GIST

This multi-platform campaign, which includes donated out-of-home, digital and print launched last fall with simple goal make Canada better one good deed at a time.

"Integrated Lions celebrate campaigns that are pure genius across all mediums. Trying to find examples in Canada this

year is harder than it should be.

Of course, there have been some great campaigns this year, and on the innovation front, I really liked the thinking behind the People for Good campaign. They managed to get \$15 million in free media for messages promoting niceness and random acts of kindness. If we can't win through big budgets or brand power, maybe we can kill 'em with kindness."

- Chris Staples, partner and CD, Rethink

[DIRECT]

ENGAGING THE SENSES

THE PROJECT
HYUNDAI HOLIDAY CARD BY INNOCEAN



THE GIST

Hyundai gave the gift of "new car smell" last holiday season, distributing car-shaped decorations to clients.

"For years mass advertising has had an inexplicable antipathy towards Direct. But DM has had the last laugh, with digital, mobile and social turning every channel into a direct channel. This is nowhere more apparent than at Cannes, where Direct entrants are increasingly winning in other categories, like Cyber, PR and Promotion. So I think Canada's best bet for DM will be something like Dean West's stunning online portfolio, or the SickKid's Pain Squad App.

But traditional DM still has strengths that nothing else can touch, especially its ability to engage the senses, even smell. This entertaining use of direct mail this past holiday season from Hyundai brought the scent of a new car to that pine tree in your living room, and a smile to everyone who saw the idea."

- Robin Heisey, chief creative director, Draftfcb



digital AGENCIES

REDEFINING WHAT'S POSSIBLE

Canada's top digital agencies are proving that in today's digital space, the possibilities are infinite

There's no question that digital has become a vital component of any savvy marketer's arsenal these days. Having a solid digital strategy is no longer the domain of early adopters – it's become table stakes. So now that everybody's playing in the digital space, your brand isn't going to get points simply by virtue of being there. Today, if you want to make meaningful connections with consumers in the digital realm, you have to be smart about it.

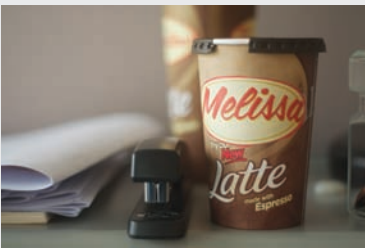
That's where Canada's digital agencies come in. They're crafting incredibly clever digital strategies to help brands stand out in the increasingly cluttered digital environment. You may be surprised by some of the things they've come up with to help their clients break through. After all, when it comes to digital, the possibilities really are almost infinite.

That's why we're seeing content from ad campaigns showcased in prestigious film festivals like TIFF, as was the case for Saatchi & Saatchi Canada's @Random work for the Tourette Syndrome Foundation of Canada. That's not the only example of a digital execution reaching well beyond the digital world: An online promotion The Hive built for Cadbury (now Kraft), called The Bicycle Factory, enabled users to help send real bikes to Africa.

Canadian agencies are constantly pushing the boundaries of what's possible. To promote the play Red for the Canadian Stage Company, Zulu Alpha Kilo let consumers interact with a character from the play using their computer's webcams and microphones instead of navigating the experience with a mouse. Noise Digital fused digital elements with the real world by sending consumers on a scavenger hunt, collecting QR codes at malls and in-store to support the launch of the PlayStation game Uncharted 3. TBWA \ Canada let users send messages to NHL star Sidney Crosby through a new banner ad unit it created.

It doesn't stop there. OgilvyOne found a way to make 30-something dads aware of Dove Men body wash by peripherally inserting the brand into Twitter conversations the elusive target was already having. Grip Limited leveraged World Cup fever to get 2.7 million consumers worldwide to interact with the Facebook app it created for Budweiser. And, in a truly unique execution for Pedigree's pet food brand Temptations, Proximity made it possible for cat lovers to deploy cat-themed page takeovers on any page they viewed.

With all of these boundary-pushing executions already under their belts, just imagine what Canada's digital agencies could do for you.



THE EXPERIENCE AGENCY



The Hive Canada

Andy Krupski
President & CEO
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Clockwise from top left: A simple drag and drop allows people to convert their candy purchase in to a bike part at thebicyclefactory.ca; The Jack Daniel's iPad games provided the perfect conversation starter to engage and educate bar patrons; The Maynards Facebook app allowed candy lovers to convert their face into their favourite pack in a few easy steps

Digital marketing is all about fostering brand experiences for consumers. So it stands to reason that an agency with deep roots in the experiential realm would thrive in the digital space. Look no further than The Hive for proof. Over the past several years, the shop has added an impressive digital practice to its brand, promotional and experiential services that's taken engagement to the next level for clients.

"We have always been about creating active engagement between consumers and brands. Digital has simply allowed us to add scale to that philosophy," says Trent Fulton, The Hive's VP, Managing Director. Digital vet Neil McPhedran, the shop's new VP of digital and consumer engagement, says the agency's fixation on the consumer experience is part of what drew him to The Hive. "The Hive has always fixated on making the Last Inch, the point at which the consumer comes into contact with the brand, the best possible experience and that philosophy translates so well to the digital space."

Fusing multiple layers into the consumer experience helped The Hive deliver the most successful promotion ever for Cadbury Canada (now owned by Kraft) in 2009. "They

wanted an idea that could wrap all of its brands under one umbrella," says Fulton. So, The Hive built The Bicycle Factory, a virtual space where consumers could transform their confectionary purchases, from Caramilk to Trident to Fuzzy Peaches, into a virtual bicycle part to go towards real bikes that would ultimately be sent to Africa. "It allowed our Millennial target to share their little moment of happiness with others" says Fulton. 15,000 bikes have been shipped to Ghana over the past 3 years of the campaign.

The Hive has spent a lot of time looking at how emerging technologies can augment the Last Inch experience. It recently developed a series of Jack Daniels-branded bar games



for the iPad, which brand ambassador teams use to engage and educate consumers "The consumer learns about the brand in a fun way, fitting with being in a bar, while we get to capture their information for future conversations,"

says Fulton. There are now over 300 iPads in use in the US.

"It's not enough that consumers have a great experience online", says McPhedran, "they also expect to shape that experience and even the brand itself, as was the case with Maynards." To help establish the Maynards masterbrand, The Hive developed the Make Your Face a Maynard campaign, which gave consumers the chance to turn their face and name in to a real Maynards candy through a Facebook app. The campaign was supported by TV, print and transit advertising. "The campaign idea was inherently fun and shareable and Facebook provided the perfect platform to bring it to life," says Fulton. One lucky participant, Jessica, is going to see her face on real candy set to hit the shelves this fall.

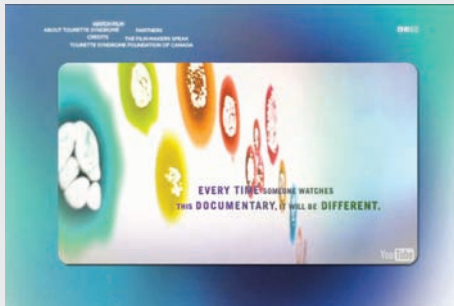
It's no accident that The Hive's portfolio is as diverse as its client roster. "We have a mantra: we try to Invent What's Right for our clients and the place where the most invention is happening right now is digital and social media," says Fulton. Clearly, this philosophy has served the agency well.

SAATCHI & SAATCHI

LOYALTY BEYOND REASON

**Saatchi & Saatchi Canada**

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VP, Managing Director - Digital
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www.saatchi.ca



Clockwise from top left: **The Shed of Wonders** for Scotts social media; **Toyota Prius V** website; **The @Random** project involved the creation of 30 online films about people living with Tourette Syndrome; **@Random** online documentary project for the Tourette Syndrome Foundation of Canada.

The debate about 'are you a traditional agency' or 'are you a digital agency' is one that has raged for years in our industry.

But not within the walls of Saatchi & Saatchi Canada.

"Our overarching philosophy – Lovemarks – is all about creating loyalty beyond reason for our clients' brands," explains co-ECD Brian Sheppard. "And that can happen anywhere."

The digital space, though, has proven to be uniquely suited to the creation of Lovemarks. "Digital is inherently intimate," points out Co-ECD Helen Pak. "That makes it the ideal place to foster passionate brand relationships. We collaborate closely with our clients to create ideas that resonate, and deepen the relationships they have with their consumers."

Saatchi sees staying nimble as the key to digital success. "We have the expertise to create the big ideas with our clients and bring them to life in online, in social, through gaming - you name it," says Managing Director of Digital Dave Nourse. "The nature of digital is that you're continuously exploring new frontiers. The goal here is to create great communication ideas and then create engagement by taking advantage of the changing digital landscape."

"Digital really does let you do impossible things," says Pak. A case in point is

the agency's recent work for The Tourette Syndrome Foundation of Canada.

"We had to explain what it was like to have a frankly

enter a contest and play thematically relevant games like Whack a Weed. Staying true to the brand is a big part of what made this foray



unexplainable medical disorder." The result was the @Random online documentary project, where Saatchi oversaw the creation of some thirty short films about Tourette Syndrome, that were then randomly arranged online. Aside from being remarkably successful for the Foundation, individual films generated further awareness by appearing at festivals like the Genies, TIFF and Hot Docs.

In another example of something that could only happen in the digital

into social so successful, since it created an authentic brand experience. "You don't change who you are in the social space," says Nourse.

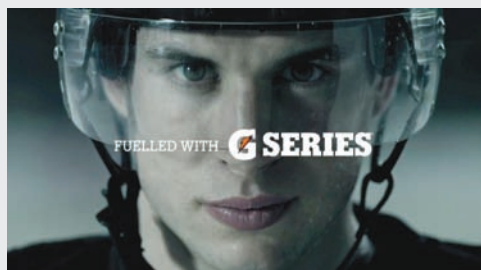
Innovative digital work for Toyota included last fall's Prius V launch that had a large online component. And last year, Saatchi launched Toyota's first social media campaign by looking for Toyota's #1 Fan. Consistent engagement with Toyota's loyal and passionate base has grown the brand's Facebook community from fewer than 300 to over 90,000 fans.

Saatchi's ability to deliver such a wide range of content that consistently engages consumers has made it a force to be reckoned with in the digital space.



realm, Saatchi developed a content strategy that made it fun for consumers to interact with lawn care products on Facebook. The agency created a "Shed of Wonders" for Scotts Miracle-Gro, where users could

THE ART OF DISRUPTION



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Clockwise from top left: **For the most anticipated return in hockey history, TBWA\TORONTO created a concept allowing fans to roll out the welcome mat online; The TIFF Insider site makes an insider out of people who can't be at the centre of the biggest social event in Toronto; With loads of content, and a no pressure host, the Virtual Showroom is a dealership that's never closed, but always selling.**

TBWA \ Canada isn't your average agency. Its overarching philosophy revolves around two core tenets: disruption and media arts. That means it's constantly focused on finding radical new ideas that can propel their clients' businesses forward – all through an organic media strategy that's keenly attuned to how ideas live in the world.

This unique approach is reflected in every aspect of the agency, right down to the layout of its Toronto office. "Everyone works out in the open – even senior management. This is one of our core values and has been since 1988," says Tasha Dean, TBWA's director of digital media arts. This fluid set-up facilitates collaboration. "We've put technology and creative together. Now, what we're seeing is that the creative teams are learning and sharing with the development teams and vice-versa," she says.

Fusing these two disciplines together helped TBWA create a groundbreaking new banner unit for Gatorade that enabled users to send "welcome back" messages to NHL star Sidney Crosby via Twitter or within the banner unit itself, which ran on NHL.com. TBWA handled all of the back-end technology for the execution. Users loved the

novel new unit, and it even snagged a coveted Webby honouree mention.

Eschewing the status quo also proved to be incredibly successful for an execution TBWA deployed for Visa Canada last fall during the Toronto International Film Festival (TIFF). While other agencies were still primarily focused



on developing funky new apps, TBWA went another direction. "Our technology director really pushes responsive web design," says Dean. "Creating native apps is great, but there's such a barrier to entry when compared with responsively designed web apps."

With that in mind, the agency developed the Visa TIFF Insider Hub website which allowed people to connect with all the activities and excitement of the event. A key feature provided festival goers access to a map that plotted the red carpet events happening across the city in real time. "Because it was one code base, it would scale to your device," says Dean. So, the map would look

great regardless of whether the user was viewing it on a smartphone, tablet or even at home on a desktop. Pinch-to-zoom was not required on smaller devices as the experience automatically took on mobile behaviors, look and feel.

To ensure innovation, TBWA often invites representation from Facebook and Google into brainstorming sessions. This allows them to explore what's possible with the digital integration of their campaigns, and figure out how to incorporate upcoming features. Because of this tactic, a unique platform for Nissan Canada was born in the form of the Nissan Virtual Showroom – the world's first car dealership on YouTube.

"We create platforms clients can really own," says Dean. The showroom was built on the insight that consumers trust YouTube content when they are researching their purchases. The Showroom enables them to check out a car's features 24/7 in a no-pressure environment. As a platform, it effectively engaged consumers and engaged dealers as well.

TBWA continues to prove over and over again that playing it safe doesn't fly in the digital world; you've got to be disruptive if you want real results.

OGILVY/OGILVYONE

CREATIVELY INNOVATIVE. SOCIAALLY INSPIRING.



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Clockwise from top left: The 'Create your Tims' Facebook app creates customized Tims cups; Winners shoppers can shop find and share with The Fab Finder iPhone app; The #MadeForMen 'hashtagline' enabled Dove Men + Care to brand social conversations

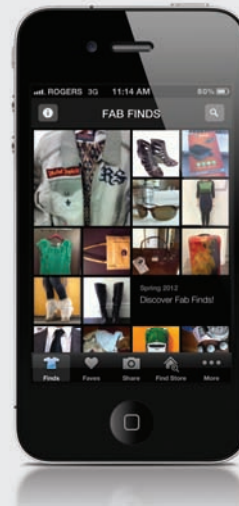
Ogilvy and OgilvyOne Toronto have earned a reputation for innovative digital executions and a robust social media practice. It also happens to be an incredibly disciplined, process-driven shop built on informed customer insights. It's this distinctive combination that helped OgilvyOne win the coveted Tim Hortons digital business earlier this year.

"We apply strict creative and production standards to everything we do. We don't just go to clients with a repeat of the latest fad that blew up online," says Matt Hassell, Chief Creative Officer at OgilvyOne Worldwide Toronto. Hassell and Ian MacKellar are Chief Creative Officers at OgilvyOne and Ogilvy, respectively. Together they spearhead the creative department at the agency. "Of course, that doesn't mean the shop is afraid to explore new territory," adds MacKellar. In fact, both their Customer Intent Modeling and Advanced Video Practice are examples of proprietary tools that allow Ogilvy to innovate with purpose.

The shop works meticulously to deliver the right digital experiences that uniquely suit a brand. "You can't apply generalizations," says Hassell. That's something Ogilvy was keenly aware of when it developed the social strategy for personal care

brand Dove Men+Care. "We were very mindful of the fact that men don't want to go online and have a deep conversation about body wash," says Hassell.

With that unique challenge in mind, Ogilvy



crafted a Twitter strategy built around how its target, non-engaged 30-something dads, engages with social media. While they're not incredibly active in the social media realm, these dads quite often have their smartphones with them at the couch to tweet as they watch their favourite major league sports games on TV. So, Dove Men jumped into those conversations that were already happening on Twitter by leveraging hashtags. "We piggybacked on trending topics and provided a branded message," says Hassell. This organic approach proved to be incredibly successful.

Leveraging existing

consumer behaviours has also helped Ogilvy create a winning social execution for Winners, with the Fab Finder mobile app. Often people want to show off what they found at Winners. There's this whole hunter mentality," says Hassell. "This particular mentality has been utilized in their overall branding of Winners and the Fab Finder was an example of a smart mobile extension of it", says MacKellar. "We built an app that let them take a quick picture and share it, creating a utility for a behaviour that was already happening."

Part of Ogilvy's success in the social realm can be attributed to its collaborative approach. "We bring social media into the creative process," notes Hassell. The agency's in-house social media practice specializes in finding the right influencers and integrating them into customized social strategies. "We approach influencers through a branded filter," Hassell explains. "We always ask 'is this what our brand would do?'"

This strategic approach to social and commitment to effective creative has led to wins at shows like the Effies, Echoes and CMAs over the past year. And, of course, it helped OgilvyOne land a great new client in Tim Hortons, for which it has a lot of exciting work set to break shortly. Stay tuned.

TODAY'S DIGITAL REQUIRES REAL TIME THINKING



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Clockwise from top left: Noise used a mobile promotion to drive retail results for Playstation Canada during the holiday season; Natures Path used Noise to develop an innovative digital media strategy using their real time DSP media platform; Noise has build up Tic Tac Canada's Facebook page to over 350,000 fans with a unique micro-engagment strategy that leverages seeded branded content

In a world where digital has disrupted the traditional (linear) path to purchase, Vancouver-based shop Noise Digital is blazing a new trail. "Noise is a data driven agency; we want to respond to the rapidly changing consumer that we're trying to connect with," says Trevor Carr, Noise's president and CEO. "I think our consumer-centric planning approach is unique. It aligns risk and reward in real time."

To effectively connect with today's consumers Noise focuses on targeting behaviours rather than simply targeting media channels. "We're able to micro-target consumers based on multiple behavioural data sets that result in highly efficient and effective media executions," says Carr. That's partially due to the fact that we have segued into the Age of the Algorithm. Marketers now have access to an unprecedented stream of data and analytics that enable them to optimize their marketing efforts in real time – and ultimately regain control from the empowered consumer. Thanks to this influx of data, marketers can now deploy more precise, carefully targeted executions that reach the right consumer at the right time.

For instance, Noise recently crafted a campaign for organic food manufacturer Nature's Path

that leveraged information like loyalty data from retailers that appeal to specific types of behaviour, such as propensity to buy organic. "Because it's a fairly niche product, it appeals to a narrow type of behaviour," says Carr. This strategy enabled Noise to target a very precise behavioural algorithm set that reflected multiple data points. As an example, these included targeting upper middle class working mothers 35-45 who live in proximity to Whole Foods, use a data

Life, featuring five Tic Tac mascots starring in a series of comics and interactive videos. "It's a very focused social content strategy," says Carr. "Populating content throughout the social ecosystem is the most efficient way to connect with a 13-24 year-old audience."

Noise also found great success resonating with a fickle younger-skewing demographic with a recent social mobile campaign supporting the Christmas launch of the PlayStation game Uncharted 3. Noise



plan for a smartphone and exhibit purchase behaviour in line with an organic shopper. This resulted in an incredibly efficient campaign that engaged the target effectively.

Noise's unique approach has also helped the popular mint brand Tic Tac organically grow a Facebook community to close to 350,000 people by leveraging enticing content and fostering micro-engagements rather than using paid media. Noise deployed a year-long content platform called The Fresh

Life, featuring five Tic Tac mascots starring in a series of comics and interactive videos. Participants were encouraged to "collect" QR codes everywhere from popcorn boxes at the movies to OOH posters at the mall to in-store at EB Games locations.

Inventive executions like these have helped Noise rack up high-profile awards over the years, including a Cannes Cyber Lion and nods from Applied Arts, CMA, IMA, the PROMO! Awards and the Summit Creative Awards.

ZULU ALPHA KILO

DIGITAL STORYTELLERS

**Zulu Alpha Kilo**

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Zulu Alpha Kilo is certainly not your typical digital shop. Far from it. After all, how many digital shops have rebranded a telecom giant like Bell, or are Creative AOR for high-profile clients such as Coca-Cola, Corona, Audi and Workopolis? At times, it's hard to pin down if Zulu's a digital shop, ad agency or design firm.

From the outset, Zulu believed digital thinking should be at the epicenter of the agency. This philosophy has established Zulu as a true hybrid shop.

"Digital was naturally baked into our DNA from day one," says Zak Mroueh, Zulu's President & Executive Creative Director. "We didn't have to try to retro-fit it into our structure like traditional agencies." Even its Managing Director Mike Sutton and newest Creative Director Jon Webber hail from the digital world, with long stints at top agencies like Proximity, Henderson Bas and Tribal DDB between the two of them.

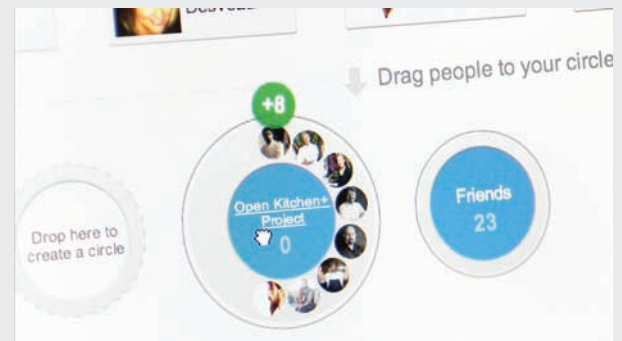
Zulu's maverick approach is evident the moment you walk into the agency. It doesn't have offices or even cubicles. Instead, everyone sits together at long tables that facilitate its interdisciplinary model. There is no Digital division housed on a separate floor. Instead, Zulu has

deliberately cultivated and attracted hybrid creatives that work across digital and traditional media.

This hyper-integrated culture paves the way for groundbreaking executions, like last fall's campaign for Canadian Stage. A clever use of new technology enabled Zulu to transport consumers

digital creative.

Zulu also eschewed the traditional for a recent Workopolis campaign. The agency created a hilariously hapless jobseeker named George Turnbull, unleashed him into the world, filmed his misguided 'what not to do while job hunting' antics with hidden cameras and



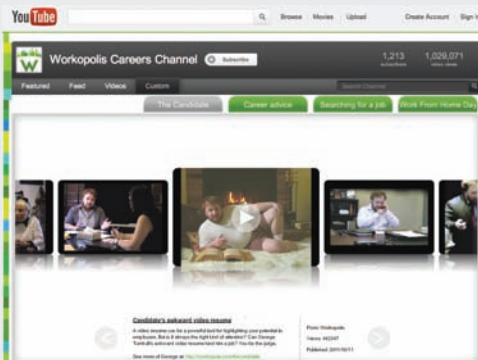
into "Mark Rothko's studio" to generate buzz about the play Red, based on the temperamental artist. Zulu built an immersive, first person experience online that let users interact with the Rothko character using their webcam and microphone.

"Collectively our team was able to push the boundaries of what was possible," says Mroueh. "What was unique was that the webcam and the microphone were being used to drive the experience instead of the mouse." The execution helped the client sell more advance tickets than ever before, and was even selected as "site of the day" on FWA.com, one of the world's most influential showcases of

then posted the results on the Workopolis YouTube channel. The campaign was a resounding success with over half a million views, one in five leading directly to a job search on Workopolis.

The agency's ability to engage consumers through digital storytelling is part of why Google recently enlisted Zulu to help raise awareness of its Google+ platform. Zulu crafted a unique content strategy centred around top chef Jamie Kennedy called the Open Kitchen+ Project, designed to engage Toronto's large foodie demographic.

With breakthrough executions like these, it's easy to see how Zulu has established itself as one of the preeminent digital storytellers in Canada so quickly.



Clockwise from top left: **Viewers get berated by temperamental artist, Mark Rothko, in Canadian Stage's immersive site for "Red"; A Google-hosted gala dinner with eight celebrated Toronto chefs is shared instantaneously through Google+; Workopolis launches a video resume and series of unscripted, hidden camera videos centered on misguided job candidate, George Turnbull.**

DESIGNED TO BE INTEGRATED, SOCIAL BY DESIGN



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President

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Clockwise from top left: Grip's work for Clean & Clear brought friends closer together; Consumer engagement was taken to new heights for the glacier-fresh Kokanee; The Show Your True Colors Facebook campaign for Budweiser went global for the most recent World Cup of soccer.

Founding Grip Limited 10 years ago, the partners made a commitment to embrace and integrate all media. Digital became a logical step.

Grip has been crafting high-impact Facebook executions since the massive social network's early days. The agency's pioneering work in the space earned it a spot on the Facebook Preferred Marketing Development (PMD) program. Grip is the only Canadian integrated advertising agency to be named.

Being inducted into the PMD program means Grip will receive early access to unreleased features. That's good news for Grip's clients, who will be at the forefront of Facebook innovations. "One of the challenges with Facebook is that it's always evolving," says Harvey Carroll, Grip's president. "This will allow us to get information in advance."

Grip has become a leader in the social space thanks in part to its strategic "social by design" philosophy, which values meaningful engagements over quantity. "We're not just trying to jam brands into newsfeeds," says Carroll. That doesn't mean the agency is a stranger to huge numbers, though. Its celebrated Bud World Cup Paint Your Face campaign engaged 2.7 million people worldwide.

Paint Your Face leveraged World Cup fever by enabling users to take web photos of their faces, virtually paint them with their favourite team's colours and then set them as their display photos. "We took an existing consumer behaviour and found a very well-executed but simple way to bring it into the digital space," says Carroll. The feature grew exponentially as friends noticed friends' display photos.

Grip also built a clever content strategy for beer brand Kokanee.



The Kokanee Next Ranger contest picked up where 2008's Ranger Live or Die left off. This time around, Grip created a motley crew of "candidates" ranging from the original Ranger's mother to a goat and a fridge. Grip's community managers debated on the Facebook wall and responded to users in

real time, all in character, resulting in a fun, highly engaging user experience. Analytics indicate Kokanee was the most engaged beer brand on Facebook in North America during the campaign.

Creative Partner Jon Finkelstein says content also played a key role in Grip's recent Facebook execution for skin care brand Clean & Clear. "It's a challenging category, because teens don't want to talk about acne publically," explains Finkelstein, who specializes in digital integration for the agency. To clear this hurdle, Grip created the first branded two-person interactive game in Facebook, enabling users to engage with the brand without having to discuss any embarrassing personal skin care issues.

Carroll attributes Grip's ability to constantly innovate to its independent structure. "That allows us to invest ahead of the curve in digital," says Carroll. This kind of flexibility helped Grip win a coveted Cyber Lion at Cannes for its own website. The site also caught the attention of the Adobe Systems CEO Shantanu Narayen, who showcased it as "one of the best uses of Flash in the world" during a presentation at Cannes. Clearly, Grip's digital investments are paying off.

PROXIMITY

A RICH HISTORY OF ENGAGEMENT

**Proximity**

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Clockwise from top left: **The Globe & Mail** site, hijacked!; Superbowl Stadium and the original twitpic of the 'stache; Temptations Facebook page, featuring the KittyCat Hijack Bookmarklet

Proximity has been in the business of one-to-one connections since day one, and that unique history is a huge asset in today's increasingly digital landscape. After all, marketing in the digital realm is all about fostering those elusive personal engagements with consumers.

It doesn't hurt that the shop is home to 175 of the industry's leading digital thinkers who specialize in creative, technical and analytical capabilities. "We marry two worlds together: analytics and CRM fused with storytelling," says Proximity's president Dave Lafond, adding that the agency often partners interdisciplinary teams during initial brainstorming sessions. "When you put collaborative teams together, that's when magic happens."

Magic like Kitty Kat Hijack, a clever new execution Proximity rolled out for Pedigree's Temptations pet food brand that's been featured on influential sites like Mashable. The novel concept enables the target – cat lovers – to interact with playful cats on any webpage by simply dragging an icon from the Temptations Facebook page to their bookmarks tab in order to see kittens take over any page they visit.

"Ultimately, it's earned media," says Lafond, since the Temptations brand

experience extends well beyond the Facebook page. "People have been spending up to 20 minutes interacting with it." The groundbreaking work directly resulted from Proximity's penchant for having creative technologists collaborate with the creative team from the outset of a project to turn innovative ideas into real-world

in a brand's ecosystem, and then amplify it by connecting with online and offline consumer behaviours, you can significantly deepen engagement," says Lafond. Earlier this year, Proximity ignited discussion on Twitter by tweeting about NFL player Wes Welker's mustache from Gillette's Twitter account. Welker himself responded to Gillette's tweet, and



applications that delight and engage consumers.

Of course, one of the biggest reasons for the success of Kitty Kat Hijack is that it directly connects the online popularity of cats with the product's brand. "Playful cat videos are popular all over the Internet, but the Hijack experience is also built on a real brand truth—when consumers shake the Temptations bag cats come running," says Lafond. "A digital experience must be grounded in a brand truth. You can't do something for the sake of being cool."

Proximity's ability to cost-effectively extend a brand's reach online also benefited client Gillette. "If you can identify a point of passion

the conversation blew up from there.

Proximity acted quickly to build on the momentum by deploying fun supporting elements like playoff mustaches users could print out at home. That helped the mustache take on a life of its own offline, too, resulting in over three million branded impressions for Gillette in just three weeks.

With clever executions like these, it's no wonder Proximity had a record-breaking year at awards shows. On top of being named Strategy's 2011 Digital Agency of the Year, it also racked up nods at prestigious shows like Cannes and the Digital Marketing Awards.

The brief is dead? Long live the brief

BY MARK CHILDS

As we eagerly anticipate the Cannes Lions Festival of Creativity, the recognition and celebration of the world's very best marketing and advertising ideas, we should acknowledge the origin of much of this winning work: the creative brief.

With few exceptions, I would suggest that we're experiencing a demise in the art of creative brief writing. It's a lesson rarely taught academically and a skill too infrequently developed in new recruits.

Most would agree that a great brief is the spark of a fresh idea and the key to unlocking creative brilliance. So it's surprising that the brief rarely receives the fame it so rightly deserves, often left behind in the wake of awards and trophies.

It seems to have become just a step in the process as we rush to brief creative teams and focus on air dates, rather than see it as the basis for truly breakthrough work. The "execution considerations," worse "mandatories" articulated, may appear as a list of transactions that stifle rather than inspire creativity. It's time for that to change.

BE CREATIVE

Inspired by author Jonah Lehrer last year at Cannes and again this April speaking at the Canadian Media Directors Council

event, I was reminded that it takes "moments of relaxation" to feel the epiphany of uncovering an insight. It then takes a great deal of grit to be creative. Both now proven by science, he advocates.

Why moments of relaxation? Because we must let go, free ourselves from the



day-to-day and overwhelming volumes of data and simply be more curious.

We must get closer to our consumers. With ever-increasing media options, we must listen to the what and why. Lehrer counsels to "look past surface similarities to connect the seemingly disconnected." This is the discovery of fresh insights that are the springboard to creative inspiration.

Why grit? Because great briefs take hard work. We must be ready to roll up our sleeves and work the brief since it rarely comes easily or quickly. In a world with more brands supporting causes, passions and publishing content, we must be more choiceful, more precise in how we define our audience and decisive in what we want to say. The creative brief discipline of a "benefit," "focus of sale" or "single most important thing" can all too often seem anything but single-minded. But it must be.

With the increasing pace and change of business it's hard not to settle for a good-enough creative brief in the pursuit of expediency. We must consistently strive for great if we are to raise our creativity bar. Taking the time to re-master the art of the creative brief is

surely time well spent, an opportunity to coach, mentor and hone communication skills. If we are to inspire agency creatives for Cannes Lions Gold we must strive for well-crafted briefs where "simplicity is the ultimate sophistication" as Steve Jobs would surely have counseled. We can do and be better.

BE BRIEF

Re-committed to simpler, more choiceful and insightful creative briefs, is it time to move on from the unchanged *Mad Men*-style template and approach?

Our smartphone world of communication composed in texts, posts and tweets would resoundingly support the intent. Again, I recall the lighthearted inspiration from Lehrer inviting us to explore a 140 character brief. That, coupled with my own Mofilm video contest experience of publishing crowd-sourced online film briefs this year, re-affirms the idea and its potential to increase the breadth of creative expression.

If not literally, this approach of brevity could be a framework that, by constraint, encourages us to synthesize, acting in turn as a catalyst for more breakthrough work. A "less-is-more" creative approach has long been embraced by agencies, very literally showcased by BBDO Argentina in the Smart car Twitter launch campaign using just 140 characters per frame.

The opportunity to rethink and reinvent the creative brief might be best realized through a collaboration between our younger talent, more able to communicate succinctly in social media, with our more experienced traditional creative brief discipline. Just to engage in the dialogue is progress.

So, as we step out of our own categories and daily routines to celebrate the best creative at Cannes Lions we should aspire to the probability that there was a well-crafted creative brief at its foundation.

Long live the brief.

MARK CHILDS is VP marketing at Campbell Canada, and the co-chair of the inaugural Canadian Young Marketers competition of the *Globe and Mail*'s Cannes Young Lions Awards. Follow him on Twitter & Instagram @MarkInspired, and check out Childs' and fellow Canadian Cannes Lions participants' experience via #strategyatcannes



It was years ago but it's the kind of *Non Sequitur* comic strip you'd cut out of the newspaper and pin to the board over the desk: a smiling God at his worktable, standing over a globe and pouring all kinds of ingredients into making Earth. Animals, plants and buildings, as well as a pinch of jerks and assholes – "just to make it interesting," as God states in the caption.

Yes, we must love the haters.

Loving the haters is a fundamental rule of engagement for managing social networks: haters bring pages like Facebook to life. Let's take Georges St-Pierre (full disclosure: GSP is one of my clients), as an example. He's become more than a person: he's a brand and online he behaves like one.

And though he's universally loved, a pinch of haters makes his online presence all the more compelling.

Georges posts messages to his 2.9 million Facebook fans weekly, asking questions and seeking opinion about mixed martial arts, diet and exercise,

or just life in general. He shares photos, videos and inspirational quotes. The response to every post is instant, massive and fascinating.

Massive because GSP's online interaction rate is at least 10 times, and often 20 times

higher than any other sports star. And fascinating because of the contradictory responses – lovers and haters in one place. It means people are emotionally

involved, and we love that.

Like any agency, one of our goals is to grow a Facebook page by fostering "likes." Everybody wants to be liked. But we need to do something with those likes. We want real friends, truly social social media. We want people to go to GSP's page and express themselves. We want suggestions, ideas, recommendations and opinions – even if they come from the haters.

Emotion is so much better than indifference. Sometimes it's funny, because haters have all kinds of original ways of insulting brands. Sometimes it's just silly. Who cares? Love or hate, the key for online interaction is what I call the multiplication factor: every negative message generates scores of positive reaction from core brand fans, from real friends. And that's why we embrace the haters: because they compel brand lovers to stand up for the brand and what they believe in.

The reason is simple: when an unpaid person stands up for a brand, he or she becomes an undeniable voice for legitimacy. When the people say it, other people believe it. So let the people say it.

What's even more interesting is how this trend has evolved thanks to online media. We've always known that brands have wanted to be connected to individuals. The good ones know whom to target first. We've known about early adopters and brand ambassadors and then influencers and now, in my favourite vernacular, tastemakers. A brand comes

alive when the coolest people endorse it, at the right time, in the right place.

But the approach has evolved, and it's not the brands' doing. The equation has been reversed: people want to be connected to brands more than ever. It's how they identify who they are and what they stand for.

The question is, why? Well, the GSP example is a good one.

People endorse and believe in Georges because of his values and what he stands for. He's become much more than just a UFC star. He transcends his sport. He's a symbol, an iconic champion who stands for excellence and humility. A great person shaped by his experience as a bullied youth. A people's champion, with or without the belt.

By endorsing what he stands for, consumers are using GSP to communicate a small or big part of their own personality. Brand ambassadorship represents a chance to say "This is part of who I am" without having to go into the detail; a personality extension. It's because brands have become better at telling their stories – where they come from, why and how. People take those stories and attach them to their own lives.

It wouldn't have been possible before social media. Old World brands relied on radiation: one or two ineffective media to reach a whole slew of people with a memorable little message. It was a partial story at best.

Nowadays, brands must go through a collection of media to tell one great big "human" story to one person at a time – nano-communication. The individual chooses from a variety of online media, consumes the story his way, and shares it his way too.

Which means that the medium is just one in a multitude of tools. The brand is the message. And the consumer – love him or hate him – is the story.



JUSTIN KINGSLEY

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THE YEAR OF THE APP

To herald the inaugural year of the Cannes Mobile Lions, festival organizers are issuing a series of event-specific apps for the 2012 edition. Though some are clearly designed for newcomers, many may also prove useful to habitual attendees.



Dominique Trudeau,
ECD at Taxi Montréal
and former Cannes Cyber Lions
jury member, gives us a sneak
peek of what we can expect
to see on smartphones in the
south of France this summer.



Schmoozing in 7 Languages

Switch effortlessly from small talk in English, French, Cantonese, Japanese, Scottish, Brazilian-Portuguese and Thai. → **Free**



Judge Spotter

Using visual recognition software, this app alerts you to the presence of jury members within a 20-ft. radius. Search feature for family bios and favourite cocktails of jury presidents only. → **\$9.99**



Lion Localizer

Leave your Lion lying on the beach or languishing at some bar? As of 2012, all Lions are equipped with GPS tracking devices, making it easy to retrieve yours with minimal humiliation. → **Free**



Cheap Date Finder

Forego the pricey foreplay in bars along the Croisette and hook up with fellow festival-goers who are ready to get down. Geo-targeting identifies candidates in your immediate vicinity. → **Free**



Alibi App

Sip rosé on the beach all day and still talk shop at sunset, thanks to real-time updates from the day's seminars and screenings. Added option allows you to pixelate your face in compromising photos.

→ **Free or \$2.99 with pixelator**

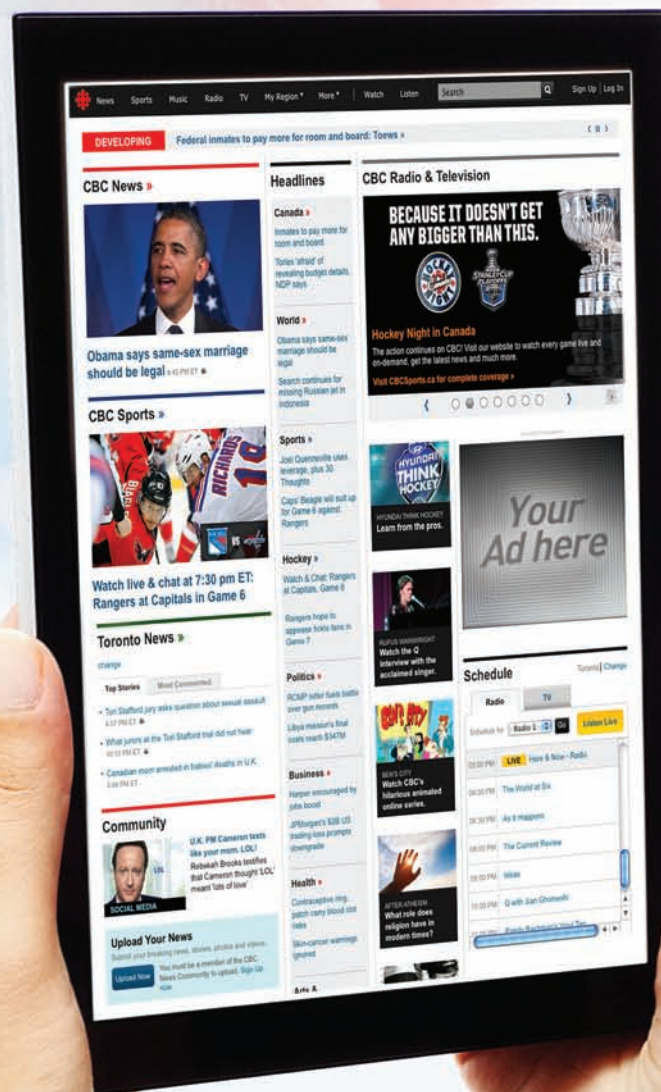


Bouncer Bumper

Bouncers are often the only thing standing between you and an excellent evening. With a simple bump, instantly transfer funds to any Cannes bouncer's phone and watch the rope drop. → **\$49.99**

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*Source: comScore Media Metrix, Sep '11 - Mar '12 & Sep '10 - Mar '11; Source: comScore MobiLens, Dec '11



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